

SQUARE DANCING

OCTOBER, 1971

50¢ PER COPY

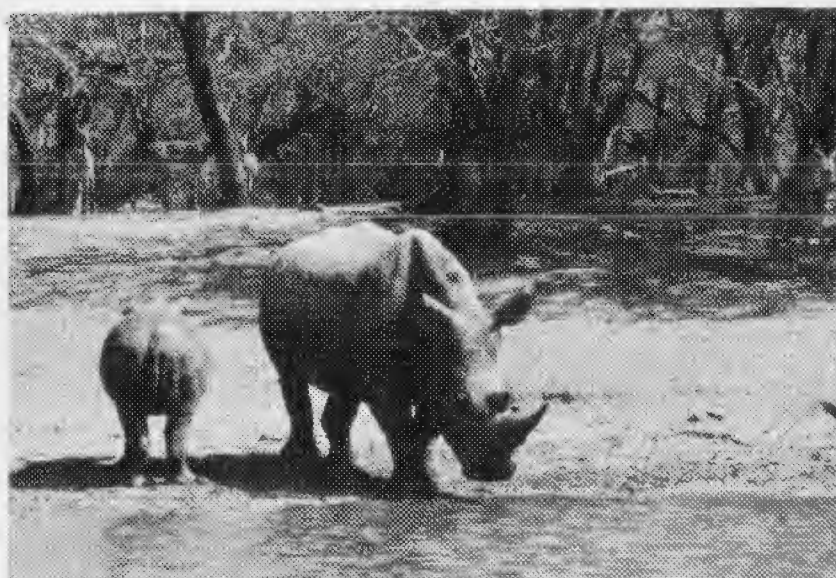
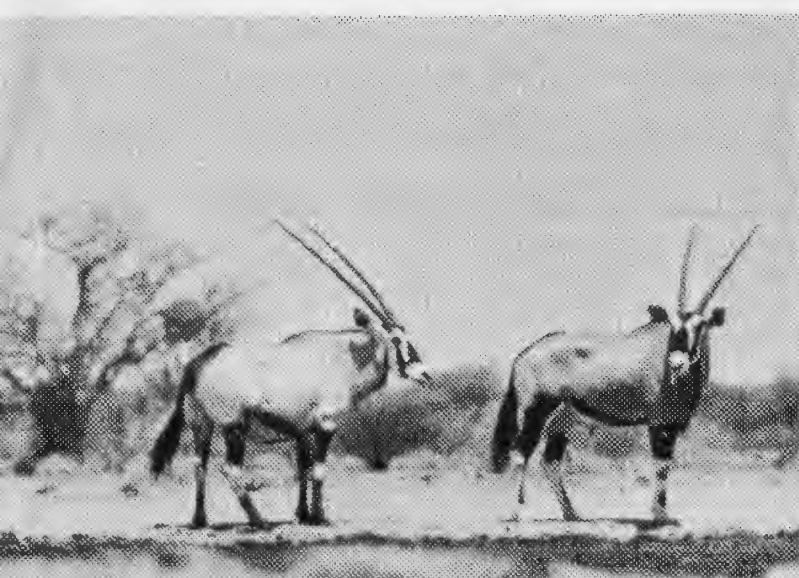
THE
OFFICIAL
MAGAZINE
OF

The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

FRANK AND CAROLYN HAMILTON
(see page 16)

GENE
ANTHONY '71

Some Characters You Never Met in a Square



photos thanks to SATOUR

... or have you?

WE INVITE you to meet them all, starting March 5, 1972, when the first Square Dance Safari to Africa gets under way. Flying from New York you start your adventures in Johannesburg, South Africa. Then it's Victoria Falls and finally the action you've been anticipating — Nairobi and the big game country. For the better part of two weeks you'll travel in specially equipped Land Rovers moving right in to watch the elephants, leopards, etc. Places that were

only names to you before (The Serengeti Plains, Mt. Kilimanjaro, etc.) will become realities.

Professional, English-speaking guides will be with you every step of the way. Your square dancing tour escorts, Don and Marie Armstrong, are veterans of ASDW overseas travel adventures and will help make this trip a treasure trove of your fondest memories. For your copy of the illustrated, detailed itinerary please write soon. The size of the tour is limited.

The American Square Dance Workshop

462 North Robertson Blvd., Los Angeles, California 90048



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I just returned from a trip to Iran where I spent a wonderful evening at the beautiful home of Bill and Judy Purdom dancing with members of the Teheran Trotters. Judy is the new club caller and is doing great. It was not a regular dance night but they really went all out for a square dance visitor from Naples, Italy.

Lt. Col. Hollis Moomaw
Naples, Italy

Enjoyed your letter telling of your visit to Iran. Just one more proof that square dancers wherever you may find them are pretty tremendous people.—Editor.

Dear Editor:

In reference to J. E. (Kim) Kimle's (June, 1971) dislike for the term "choreographer" as it pertains to the person who creates round dances . . . "Choreographer" is attached to anyone who creates a dance, whether it be ballet, modern dance, modern jazz, tap, square

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or round dance. Rounds and squares are integral parts of the American Square Dance—an art form if we accept the definition of art as proposed by such distinguished men as Tolstoy, who referred to peasant art as the most powerful form of art in a culture. As a
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SQUARE DANCING

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PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

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RED HOT

Line

FIRST TABULATIONS IN ON SQUARE DANCE WEEK -- 1971. While not all statistics are in, information to date would seem to indicate that the recent coordinated Square Dance Week has surpassed the success of Square Dance Week 1970. A total of 43 States, 6 Provinces of Canada, The Canal Zone, New Zealand and the European Association of American Square Dance Clubs participated, according to the early reports. Two Resolutions, (HJ 543, California, proclaiming the dates of September 12-18, and HJ Res 697, Pennsylvania, which proclaimed the dates of September 20-26) were entered into the Congressional Record. A preliminary count shows 38 States, the 6 Canadian Provinces, The Canal Zone and New Zealand selected the September 20-26 dates. Three States (and a portion of a fourth) plus part of one Canadian Province and the Overseas Dancers observed September 13-18. The 19th through the 25th was chosen by one State and part of another, while two States selected times in October. So far official Governor's proclamations have been received from 11 States. It is anticipated that others will be received in time for the final tabulation.

GAVEL AND KEY TO CARRY SQUARE DANCE WEEK POLL QUESTIONNAIRE: The currently listed presidents of all square dance associations are being mailed the latest issue of Gavel and Key. Included in the issue are questions, the answer to which will help make future Square Dance Weeks more meaningful. Editors of square dance area publications, too, will be receiving their copies sometime this week together with their second art clip sheet. May we remind you to be sure your listings are up to date.

WORLDWIDE FLASHES: New Zealand will host a square dance "tag" to the Commonwealth Games in '74. An Australasian Square and Round Dance Convention is slated for Christchurch Feb. 8-10, 1974. The folks "down under" are hoping that at least one group from North America will join them.....New England publication hits its 20th anniversary. For two decades of service to square dancing we send a paragraph of orchids to Charlie Baldwin editor of The New England Caller and to all individuals responsible for that fine publication since 1951. The Caller has set a fine example of leadership in the square dance communications field and any square dancer not now a subscriber should take this opportunity of saying "happy birthday" by joining the growing "Caller family".

YOUTH

and the future of square dancing

FROM THE STATE OF MAINE to California, from the Province of Alberta to the State of Florida, and in many areas overseas, the number of young people in square dancing is on the increase. Interest among college students and support of university square dance clubs appears to be almost double what it was two years ago. Pre-teen excitement in the activity has reached a high pitch with youngsters in this age bracket very much in evidence at recent National Conventions.

However, the biggest *explosion* appears to be among the *teens* who are discovering a new and fun-filled social circle of activities all centered around their enjoyment of Square Dancing.

One of the hot spots of teenage interest is located in the State of Oregon. Here the youthful dancers have taken more than a casual interest in square dancing events. Like most of our youth today they have become completely involved in whatever they do and make every phase of the activity a part of their fun. For example, to adult dancers getting to a square dance festival or convention may sometimes be a tiresome necessity that is tolerated in anticipation of the fun *at the end of the trip*. Not so with the young fry.

Economics being what they are, fund-raising drives months ahead of the big festival

usually tip the hand that something is in the air. Among the most successful money raising plans the Oregon group has discovered is the operation of car wash services on weekends with large numbers of the club taking part. Cake sales and a host of other enterprises also help contribute to the travel fund.

The success of youthful square dance programs in Oregon is no accident. As one teen leader, Avis Robertson, puts it, "Good chaperones and an interested caller play a big part in our activities because they offer their advice and ask questions such as 'What are you going to do about this?' rather than say to us 'You're going to do this!', etc. A constitution



made up by the club members helps a great deal too. Our constitution sets down bylaws that the club should follow. We find that most try to follow these rules or they wouldn't have put them there in the first place. A teen club needs a good clean reputation and the members themselves watch the rules quite closely."

Any adults who feel that their own square dancing life is busy should "tune in" to the youth's concept of a square dance program which includes spaghetti feeds, ice cream socials, pie suppers, baked food sales and beach and mountain trips. On top of all that realize that the teens wouldn't be happy without their



exhibition groups that aid so greatly in bringing in new dancers to their beginner classes. Dancing for residents of rest homes and hospitals and being of service to their communities is just a part of the busy schedule of these fine young people.

What's so Different?

According to those who work with the young people there's really nothing too difficult to understand about the youth of today—particularly those who come into square dancing. "This idea of doing their own thing is most understandable," said one adult leader from Florida. "As an example, the music of our generation may not be the music of their's.



I notice the difference with teen dancers immediately when a caller plays accompaniment records like 'Going Back to Jackson', in place of some of the more conventional hoedowns and singing calls. It's quite possible to do some of the mixers and squares to contemporary tunes without losing any of the zing or feeling." The same leader goes on to observe that the young people are quick to adapt to variety and a change to a contra using stirring Jimmy Shand music gets just as great a plus reaction from the young dancers as does the up-dated top-hit tune.

Other leaders observed that young people are influenced greatly by their peers. As it was quite frequently pointed out by the late Dr. Lloyd Shaw, teen dancers are attracted by the leaders among them. If you can get the president of the student body or the captain of the football team interested in the school's square dance program you should expect to attract capacity attendance.

And, on that subject of presenting square dancing as a part of the school curriculum itself there are a variety of opinions. Up until

TEEN TOPICS
Dixie Teen Twirlers Have
Put-luck Week-end Ca

**TEEN
SQUARE DANCE
NEWS**

SQUARE DANCE WEEK - SEPTEMBER 12 THRU SEPTEMBER 18, 1971

It's official!! The State Legislature has passed the Resolution proclaiming the period September 12 thru September 18, 1971 as State Square Dance Week. The time is now to plan your activities for next week.

We have also received a copy of Resolution H. J. RES. 965 which was introduced by Congressman Charles E. Wiggins of the 29th Congressional District of California. This Resolution, if passed by both houses of Congress, authorizes the President to proclaim the period September 12 thru September 18, 1971 as National Square Dance Week. We also have received letters from Senators Alan Cranston and John Tunney praising their support.

It is now up to you square dancers to help set this legislation through Congress by writing to the Representatives of your area and Senators Alan Cranston and John Tunney during their holiday. You will find sample letters enclosed to this issue. See you at the dance!

Young dancers in California have their own monthly publication, TEEN SQUARE DANCE NEWS, while MIKE and MONITOR covering Washington, D.C. square dancing is just one of a number of area publications devoting news space to Teen dancers.

recently there just were not the tools to provide good square dancing in the schools. According to Dennis Fallon, Assistant Professor in the College of Physical Education at the University of Illinois, "It has been my observation in eight years of teaching that square dancing in elementary, secondary and higher education is poorly taught, if taught at all. Consequently the students leave school and enter adulthood with a negative attitude toward this exciting and healthy activity. After all the excuses for the lack of enthusiasm for square dancing are exposed, the ill-prepared teacher stands responsible for depriving his students of an enjoyable, educational experience.

"A glance at the physical education teacher's preparation readily discloses the reasons for their inadequacy in the areas of dance. Typically, their preparation consists solely of one course in 'Methods of Teaching Dance' during which the students 'learn' not only how to teach all forms of social dance but also how to dance them. Moreover, this same 'Methods' course is likely to comprise the total dance experience of the college instructor who frequently is a graduate student with a one-year appointment. So basically, it is a case of poor instruction breeding poor instruction . . ."

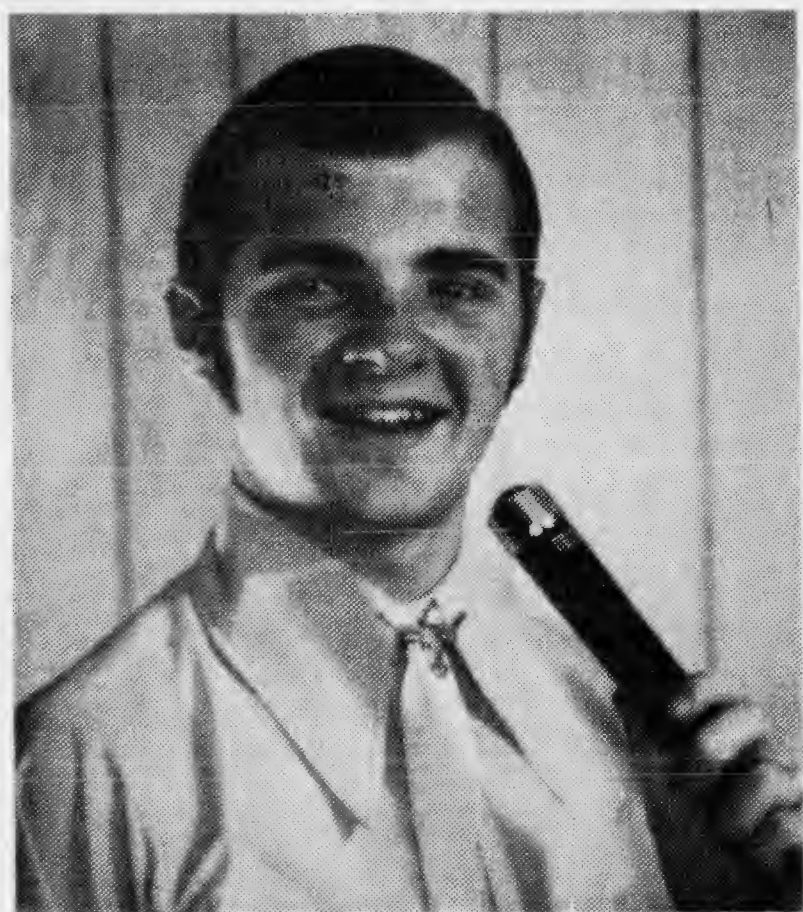
Inroads in the schools have been made through the special projects of the Lloyd Shaw Foundation and through specially designed teaching aides such as the series of records devised by Bob Ruff and Jack Murtha. Permission to allow trained callers in the area to teach and call for the students is being worked out with success in some schools. How-

ever, the great bulk of teen dancing today is being done "off-campus" in groups encouraged and sponsored by adults who see the advantages provided by square dancing for their young people.

Involvement

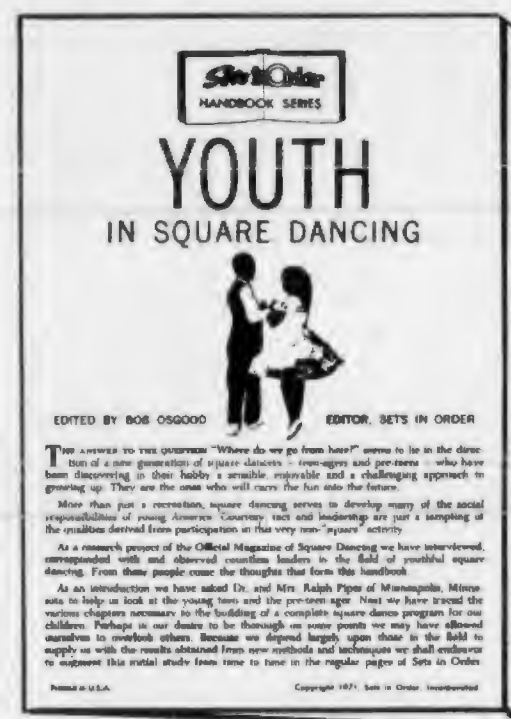
The club intricacies of square dancing fall naturally on the shoulders of the young people who in school are always in the midst of group activities on one type or another. They recognize and respect leadership. They tend to put organization in its proper perspective—not allowing the organizational responsibilities to overshadow the purpose of the group. Obviously their rules and bylaws are carefully thought out and just as carefully adhered to. But once the paperwork is completed, full attention goes to the purposes that brought the group into being in the first place — the joy of dancing.

And it doesn't start or end with just the act of dancing, alone. It involves all of the side advantages, the traveling to square dance events and before that the planning and the fund raising. *Involvement* for youth is the very core of their existence. If it's a community project, they go after it wholeheartedly. Take the case of the Rochester (New York) Teen Twirlers who last year put together a dance pageant and invited the community to attend. Entitled "Those Were the Days", the program traced modern square dancing from the Royal Lancers up through many of the traditional folk dances to Green Alligators, Siesta in Seville and other contemporary offerings. Not only was the program enjoyed by



OUR YOUTHFUL CALLERS

A veteran caller at the age of seventeen, Jimmy Lee (left) of Stoney Creek, Ontario, Canada, started calling when he was thirteen. Jimmy, typical of many budding callers, gained his first calling experience with teen dancers. His greatest challenge seemed to be convincing adult dancers of his sincerity of purpose but in time this problem was conquered and Jimmy, again like other youthful callers around the world, carved out a place for himself in the future of square dancing.



The Youth in Square Dancing Handbook has been written especially for those who work with teenagers and pre-teens in the field of square dancing. Loaded with information by educators and those working with young people in square dancing, you will find the text contains invaluable tips on forming and holding square dance classes and clubs designed especially for youth. Whether working with youth or not, the average caller will find much of value that he can apply to his teaching and calling in general. (Price 35¢ per copy. Order from The Sets in Order American Square Dance Society, 462 N. Robertson Blvd., Los Angeles, California 90048.)

the viewers but through their involvement the youthful dancers gained a greater insight into their hobby.

University and College Action

Square dancing in the "halls of higher learning" is no new innovation. The Denver University Dudes and Dolls more than 20 years ago boasted a thriving club, as did several other colleges in Colorado, Illinois and Kansas.

Meet the members of the Angelo State University (San Angelo, Texas) Four Corners Square Dance Club. Size of the group has risen to 10 squares in recent semesters due largely to the obvious success in living up to the club's motto: "To Have Fun!"



However the all too frequent relegation of square and folk dancing to girls' physical education classes in colleges as well as in high schools tended to put the stamp of doom on many groups and killed their chances of ever getting "off the ground." Uninspiring dance material and compulsory attendance removed from the activity the very elements of fun and friendliness that could have made such programs a success.

In recent years much of this has changed. Good leadership, community assistance from enthusiastic square dancers and well-suited music and dance material has had its effect. Campus square dance clubs partially separated from the academic atmosphere have become very successful.

Erwin H. Voss, caller-sponsor for the Four Corners Square Dance Club at the Angelo State University (Texas) attributes the success of the 7-year-old club to several factors. First is the presence of an enthusiastic and well-qualified square dance instructor as a part of the University's physical education faculty. The instructor, Mrs. Carolyn Hays Crill, not only teaches three different square dance classes during the week but attends regular meetings of the Four Corners Club with her husband. Second is the attitude of those working with the club dancers. Voss's advice is to address and treat the dancers "... as young adults and *not* kids . . ." Use the terms "ladies and gents", is Voss's suggestion, and "you'll be surprised with the results."

And third, according to Voss, is the observation that the progress of these younger dancers should never be underestimated. "They learn much faster than we older folks," says Voss, "and the person calling for college groups should stay posted on the basics and keep his dancers up-to-date with the world of square dancing. Students go for easy mixers that have music with a drive." Voss manages as much as possible to keep the "western flavor" in the music with his squares and rounds but suggests that variety in music as well as in the dance material is the key to continued success.

Dancer Evolution Developing

Undoubtedly the growing interest in college dancing is influenced by students who were introduced to square dancing while in high school. At the same time we can expect that more of the adult square dance clubs in our communities will be benefited by youthful members whose enthusiasm for the activity was kindled in campus clubs across the nation.

We're beginning to realize that it's all *one big activity*. The young pre-teens, if properly indoctrinated into square dancing, will continue in their enthusiasm for the activity getting even more acute as they become teen dancers. This in turn could lead to healthy university groups and eventually to the area clubs and associations who are always in a position to benefit from new and youthful ideas.



AN S.I.O.A.S.D.S. DIRECTORY SERVICE

Our thanks for compiling this directory, by the way, goes to two dedicated couples who spent months in writing letters and searching out youthful square dance groups around the world. To Sarah and Dick Meyers (on the left) and Lil and John "Will" Bryant, well done!



Youth Groups in Square Dancing

A FAR CRY FROM OUR FIRST DIRECTORY of teenage dancers is this one which occupies the following four pages and includes almost 190 listings. From this it's obvious that square dancing for the young set is on the upswing. Undoubtedly there are many other square dance groups devoted to the pre-teens, the teens and dancers of college age. We invite you to send in your group's name along with a

contact address. The more permanent the contact address the easier it will be to keep the directory current. If the size of this particular directory continues at the rate it has grown over the past year, it's questionable whether we will have room to run it in a single issue of the magazine. However we will continue to keep the directory up to date in our files and will publish it if size permits.

Alabama

Rocke Teens—Sandy Early
5041 Kyle Lane N. W.
Huntsville 35810

Arizona

Lace & Levies—Les and Mary Ely
11801 North 19th Avenue
Phoenix 85029

Arkansas

Teen Ramblers—Donnie Lott or
Ray Richardson, Route 4
Harrison 72601

California

Barnstormers—Jim Gould
Rt. 1, Box 191
Fairfield 94533

Tombstone Twirlers—Tom Miller
7025 Ellsworth Circle
Fair Oaks 95628

Sweetheart Squares—Lee and Betty
Garrison, 1524 West Houston Ave.
Fullerton

Swinging Sweethearts—Lee Boswell
14905 Miller Avenue
Gardena 90249

Yakin Teens—Ralph Hill
4114 West 164th St.
Lawndale 90260

Shifty Shufflers—Tony Ritacca
P. O. Box 293
Meadow Vista 95722

Mod Squares—Wayne Gifford
5316 Poplar Blvd.
No. Highlands 95660

Promenadin' Pups—Doug Hastings
P. O. Box 85
Cedar Ridge 95924

Twilight Twirlers—Les Smith
2516 Midland Way
Carmichael 95608

Beale Swingers—Dave Huggins
4563 Rosswood Drive
Beale AFB 95903

(No Name)—Rodney Peart
Rte. 1, Box 256
Nevada City 95959

Teen Twirlers—Sonny Preston
and Dennis Armstrong, April
Lane School, Yuba City

Gay Goofers—Mrs. Marie
Alexander, 4256 Sloan Drive
North Highlands 95660

Teen Twirlers—Charles Crosby
281 Oak Park Lane
Pleasant Hill 94523

Tanglewood Teen Club—Joe and
Cheryl Lechner, 2078 Tanglewood
Santa Maria 93454

Colorado

Fremont County 4-H Group—Les
Wright, Box 213
Canon City 81212

Grandpa's Squares—Lester and Edna
Wright, P. O. Box 213
Canon City, 81212

Pikes Peak Promenaders—Lee
and Geri Barnes, 2414 Clarkson
Drive, Colorado Springs 80909

Swinging Teens—John McKinley
1209 Blemont Avenue
Pueblo

Hicks and Chicks—Paul Butts
3141 Scranton
Aurora 80010

Connecticut

Ketchallais—Mrs. Gene McLean
271 Ann Street
Meriden 06450

Rose City Teens—Kathy Bernat
34 White Street
Norwich 06360

Shirts and Skirts—Jim Harris
RFD 5, Box 182
Norwich 06360

See Saw Squares—Cheryl Ghent
Alpine Drive
Sandy Hook 06482

"5" Village Teens—Daniel
Stringer, 619 Graham Rd., S.
Windsor 06074

District of Columbia

Dixie Teen Twirlers—Mrs.
William Robey, 9805 Barlow Rd.
Fairfax, Va. 22030

Georgia

We Ain't No Squares—Mr. and Mrs. A. C. Lowe
Quitman 31643

Idaho

Teen Twirlers—Ray and Eve Parkinson, 316 North C. Street
Grangeville 83530

Teeny Twirlers—Ray and Eve Parkinson (See above)

Bunny Hoppers (8-12 yrs.)—
Ray and Eve Parkinson (See above)

Jerome Squares—Dorothy J. Bergey
729 East Ninth Avenue
Jerome 83338

Illinois

Calico Teens—Velma Larson
3344 West 62nd Place
Chicago 60629

The Promenaders—Zenous Morgan
7246 S. Champlain Avenue
Chicago 60619

Pok-A-Dot Tweens & Teens—
Cliff Benson, 5638 N. Keystone Ave.
Chicago 60646

Southwest Squares—Art Matthews
7946 S. Muskegon Avenue
Chicago 60617

Pre-Teens—Fred Heckel
1236 Lunt Avenue
Chicago 60626

Flick Reedy Junior Chargers—
Ralph Wakefield, 9679 Ivanhoe St.
Schiller Park 60127

Teen Twisters—Lyle Stalker
601 North Myrtle
Wauconda 60084

Saddle Tramps, Jr.—Dick Colucci
223 George
Wheeling

Indiana

Pistols 'n Petticoats—Jane and Eddie Miller, 4818 Wright
Griffith 46319

Kings and Queens—Jim and Billie King
9616 Lower Huntington Rd.
Fort Wayne 46809

Klassy Kats (Exhibition)
(See above)

Kansas

Mini-Squares—Earl and Mary Burris
111 N. E. 9th Street
Abilene 67410

Swinging Sets—Ralph Morgan
860 Morningview
Derby 67037

Star Dusters—Pat and Ruth Kelly
8931 Knox Lane
Overland Park 66212

Frontier Twirlers—John and Lois Cunningham, 8223 Outlook
Prairie Village 66208

Kentucky

Kentucky Mountain Dancers—
Richard Jett, West Liberty 41472

Louisiana

Southern Stompers—Emile and Jeannine Stieffel, 2910 Danbury St.
Algiers 70114

Jacks & Jills—Gene and June Swindler, 112 Alexander Place
Arabi 70032

Fascin-8-ers—Mike and Carol Koehl
1229 Richmond Drive
Metairie 70003

Goldust Twirlers—Tony and Francis Barrois, 5025 Elmwood Parkway
Metairie 70003

Swinging Squares—Mac and Betty Davidson, 3200 Gentilly Blvd.
New Orleans

Slidell Starsteppers—Hank and Mary Johnson, 1475 East Ridge Drive
Slidell 70458

Maine

Twirling Tornadoes—Gail Fletcher
Box 1308 Manson Road
Kittery 03904

Roll-A-Way Teens—Dick Hjort
McKenney Road, Saco 04072

Maryland

Grand Squares—Bill and Elaine Fontz
829 Goucher Boulevard
Towson 21204

Spurs 'n' Spice—Bud and Anna Farris
8016 18th Avenue
Adelphi 20783

Massachusetts

Twilight Twirlers—Willard Patterson
22 Upland Road
Andover 01810

Yankee Twirler Teens—Dick and Jeanne Martin, 16 Revere Rd.
Woburn 01801

Shindigger Teens—Sue Farrant
3 Concord Terrace
Beverly 01915

Do Si Dots—Carmel Behrsing
P. O. Box 245
Dorchester Center 02124

Texas Twirlers—Thomas Durant
15 George Street
Mattapan 02126

Jolly Green Giants—Donna Woodworth
123 South Street
Northborough 01532

Boots N Hoops—Mrs. Peggy Mann
22 Draper Street
Springfield 01108

Teen Travelers—Michael DiFoggio
4 Boisvert Road
Tewksbury 01876

Forget Me Knots—Alfred McCarthy
1188 Main Street
Wakefield 01880

Teen Twirlers—Susan Dennison
5 Dexter Avenue
Waltham 02154

Circle C Teens—Bruce Nichols
40 Worcester Street
West Boylston 01583

Michigan

Teen Steppers—Frank Cox
23154 Saxony
East Detroit 48021

Teen Whirlers—Leo Earle
15771 Margaret Avenue
Spring Lake 49456

Minnesota

Junior Lost Corners—Ron Bartels
11457 Quinn Street N. W.
Coon Rapids 55433

Scenic Swingers—Len and Kay Shannon, Box 414
International Falls 56649

Swinging Pines—Glenn Jarret
Route 1
Marine On the St. Croix 55047

Teen Twirlers—Harry Fillafer
Route 1
Moorhead 56560

Missouri

Teen Twirlers—Joe and Sarah Clark
2755 East Portland
Springfield 65804

Spinners—Gene and Bessie Stanley
3719 North Cypress Drive
Kansas City 64117

Swingin' Teens—Gerald Morris
7012 N. Harrison
Kansas City

Montana

Psychodelic Squares—Don DeShazer
509 East 8th St.
Libby 59923

Nebraska

Swingin' Schooners—Dick Ladine
Gurley

Nebraskaland Swingers—Joy and Sydia Fear, Route 2
North Platte 69101

Nebraskaland Swingers—Glenn and Roberta Hinton, Curtis

Nevada

Junior Swingers—Gene and Jackie Reeley, 4722 Balsam Street
Las Vegas 89108

Swinging Star TNT's—Roger Brodeur
1201 Palm Terrace
Las Vegas 89106

New Hampshire

Twilight Twirlers—Ken Smith
Main Street
Atkinson 03811

Twirling TNT's—Lynn Wilson
261 Laxson Avenue
Manchester 03103

Border City Jrs.—
Box 531
Nashua 03060

New Jersey

Shongum Mountaineers—Ed and Gwen Knight, Clover Lane
R. D. 3, Dover 07801

New York

Square Crows—Joe and Margaret Uebelacker, Durfee Road
Buskirk 12028

"211" 4-H Club—Stanley Shipman
R. D. 2, Rt. 211
Middletown 10940

Swinging Teens—Anna and Joe Ziglioli, 4035 Ralph Street
Seaford 11783

Lively Steppers—Mitzi Monty
Boas Road
Mooers Forks 12959

Top Teen Twirlers (4-H)—Glen Young, 711 Loeber Road
Schenectady 12303

Staten Square Set—Grace Lucarini
18 Edison Street
Staten Island 10316

Ohio

Teen Twirlers—Bud Geng
4883 Manitoba Road
Columbus 43229

Oklahoma

Boots and Slippers—Paul Bruemmer
2932 S. W. 50th
Oklahoma City 73119

Sapulpa Jr. Squares—John and Betty Burkhamer, 212 W. McKinley
Sapulpa 74066

Westside Swingers—Otto and Maydel Dunn, 428 So. 51st West Ave.
Tulsa

Dean and Helen Allen
11508 East 17th Place
Tulsa 74128

T-Town Teens—Joe & Mary DeArmen
4966 So. Boston Place
Tulsa 74105

Swing 'N' Teens—Harry Perry, Jr.
Route 2
Parson, Kansas 67357

Clover Squares—Ernest and Buelah Haynes, Route #3, Box 144
Claremore 74017

Jr. Swingers—Irven and Marj Grissette, 1601 Maple
Bartlesville 74003

Oregon

1829'ers—Roger Putzler
14845 N. W. Northumbria Lane
Beaverton

Dancing Lancers—Parzy Rose
Rt. 1, Box 159
Clackamas 97015

Emerald Teens—Dan McCormack
225 Holley Avenue
Eugene

Swingin Squares—Wally Wallway
460 S. W. 345th
Hillsboro 97123

Hicks & Chicks—Jim Steele
307 College
Newberg 97132

Mini Squares—Gene Paterson
13499 S. E. 63rd Street
Portland 97219

Noble Eights—Doug Goldstein
11347 N. E. Davis
Portland 97219

Kalico Kids—Woody Warmoth
2992 Tess Avenue
Salem 97303

OSU Promenaders—Stu Taylor
566 Honeysuckle Street
Salem 97303

Teen Twirlers—Alan Gunderson
Box 124 Maplewood Drive
Sandy

Twirlin Teens—Pete and Jan Jensen
3820 Kendra Street
Eugene 97402

Pennsylvania

Presque Isle Mini Squares—Ron Weir
1715 Oxford Street
Erie 16505

Church Mice—Art Seele
1901 West High Street
Haddon Heights, N.J. 08035

Buzzard's Flock—Bill McCalin
14 Jackson Avenue
Warren 16365

South Dakota

Four Duces—William Mailloux
P. O. Box 590
Rapid City 57701

Tennessee

Tennessee Teens—Bill Broome
545 White Point
Memphis 38109

Memphis Swinging Teens—Danny Walen, 15634 Rebecca Road
Memphis

Boots & Bonnets—Roy Keith
3510 Denver
Memphis 38127

Texas

Teen Twirlers—Harrick Allen
Rt. 2, Box 33P
Amarillo 79101

Happy Tracks—Reagan Cook
1415 Briarcliff
Austin

Whirling Teens—Mrs. Tom Adams
4905 Pecan Spring Road
Austin

Lone Star Twirlers—Dewey Davis
Beeville

Square Rounders—Joe Hall
5840 Swallow Lane
El Paso

Apache Squares—Jim Hale
1412 Freedonia
Houston 77055

Swinging Squares—Eddie Hagan
10802 Eddyrock
Houston 77034

Texas Twirlers—Joe Baimbridge
10603 Raydell
Houston 77071

Bayshore Promenaders—Dianne Shippey, 618 Baywood Avenue
LaPorte 77571

Guys & Dolls—Harry Sullivan
5319—48th Street
Lubbock 79414

Trade Winds—Jerry Winginger
138—8th Avenue
Nederland

Square Shooters—Carl Miller
1201 Trimm
Pasadena 77502

Highland Teens—Bob Vallee
7047 Clear Valley
San Antonio 78242

Teen Twirlers—George Rollow
2223 Palomino Drive
San Antonio 78242

Junior Promenaders—Eddie Smith
Victoria

Mini Squares—Jerry & Mary Miller
41 Los Robles, Arlington 76011

Vermont

Green Bears—Art Visconti
Addison

Square Teens—Dan Fulford
Box 47
Ferrisburg

Buds N Blossoms—Allen Ogelvie
26 Mechanic Street
Fairhaven

Deerleapers—Anne Paquette
83 Mountain Street
Bristol 05443

Hinesburg Highsteppers—Andy
Williams, 69 Mountain Terrace
Bristol 05443

Kountry Kin—Andy Williams
(See above)

Virginia

Star Squares—Jack and Peg Gilmour
524 North Mantague St.
Arlington 22203

Dixie Teen Twirlers—Tom Craddock
1145 North Illinois Street
Arlington 22205

Tech Trompers—Squires Student
Center, Virginia Polytechnic Inst. &
State U., Blacksburg 24060

Apple Jacks & Jills—Chuck Grim
688 National Avenue
Winchester 22601

Washington

Samena Teens—John Kozol
15404 S. E. 10th
Bellevue 98007

Raustabouts—Doreen & Douglas Tall
241 Morgan Street
Black Diamond 98010

Russell's Rustlers—Bill Stone
1409 High Street
Bremerton 98310

Outlaws—Jim & Judy Haltrick
802 North 18th Street
Kelso 96626

Do's and Dont's—Ray Peters
13454—72nd Street N. E.
Kirkland

Moonshiners—Jeanne Henry
3114 Pennsylvania
Longview 98632

Rhythm Stompers—Linda Hansen
P. O. Box 145
Milton 98354

Alley Katz—Rhonda Wright
1006 West 11th Street
Port Angels 98362

Snoopy Swingers—Mrs. Gladys
McElaney, 16620—192nd Street S. E.
Renton 98055

Buckskin Kids—Louie & Shirley DeSisto
1609 South Hill Street
Seattle 98144

Jeans & Queens—Frank & Fern Radford
17510 Wallingford, N.
Seattle 98133

Mavericks—Louie DeSisto
1609 South Hill Street
Seattle 98144

Teen Twirlers—Ralph Francis
2216 S. W. Thistle
Seattle 98116

Sequim Wingers—Marcy Gagnor
P. O. Box 24
Sequim 98382

Dixie Chain Gang—Clark Sloggy
1209 East Everett
Spokane 99207

Silver Spurs—Kim Roberts
West 825 Trent
Spokane 99201

Spokane's Silver Spurs (Ex)—E. S.
"Red" Henderson, W. 1812 Riverside
Ave., Spokane 99201

Appleland Stumblers—Candy
Gustofson, 604 Okanogan
Wenatchee 98801

Stampeders—Steve Fritsch
913 Pleasant
Yakima 98902

Wisconsin

Pistols N' Petticoats—Dick
Fitzpatrick, 2915 East Fairchild St.
LaCrosse 54601

Teen Twisters—Bruce Busch
2522 Barbara Avenue
Appleton 54911

Title Town Teens—Vern Bero
1210 Shawano Avenue
Green Bay 54303

Canada

Innisfail Teens—Jim Hopkins
Box 206

Innisfail, Alberta

Skirts & Spurs—Lee Nichols
510 30th Ave. N. E.

Calgary 64, Alberta

Twirling Teens—Wilt Wihidal
3504 Boulton Rd. N. W.

Calgary, Alberta

Shufflin Shoes—Robert Dempsey
22 Hachey Avenue

Bakers Point, New Brunswick

House of Roth Teen Group—Gloria
& Johnnie Roth

Clementsport, Nova Scotia

Quinte Teen Twirlers—Dorothy &
Dawson MacLean, Holmes Road
Belleville, Ontario

Circle M Dancers—Herb Partington
186 Roxborough

Stoney Creek, Ontario

Jimmy Lee Dancers—Herb Partington
(See above)

Teen Squares—Bill Hurford
246 Willson Road
Welland, Ontario

Australia

Wagon Wheel Club—Ron Jones
120 Northern Avenue, Bankstown
Sydney, New South Wales 2200

New Zealand

Hillsborough Square Dancers—Dennis
Spackman, 172 Hillsborough Road
Auckland

Puerto Rico

Sandpiper Squares—P. O. Box 622
Naval Station
FPO New York 00551

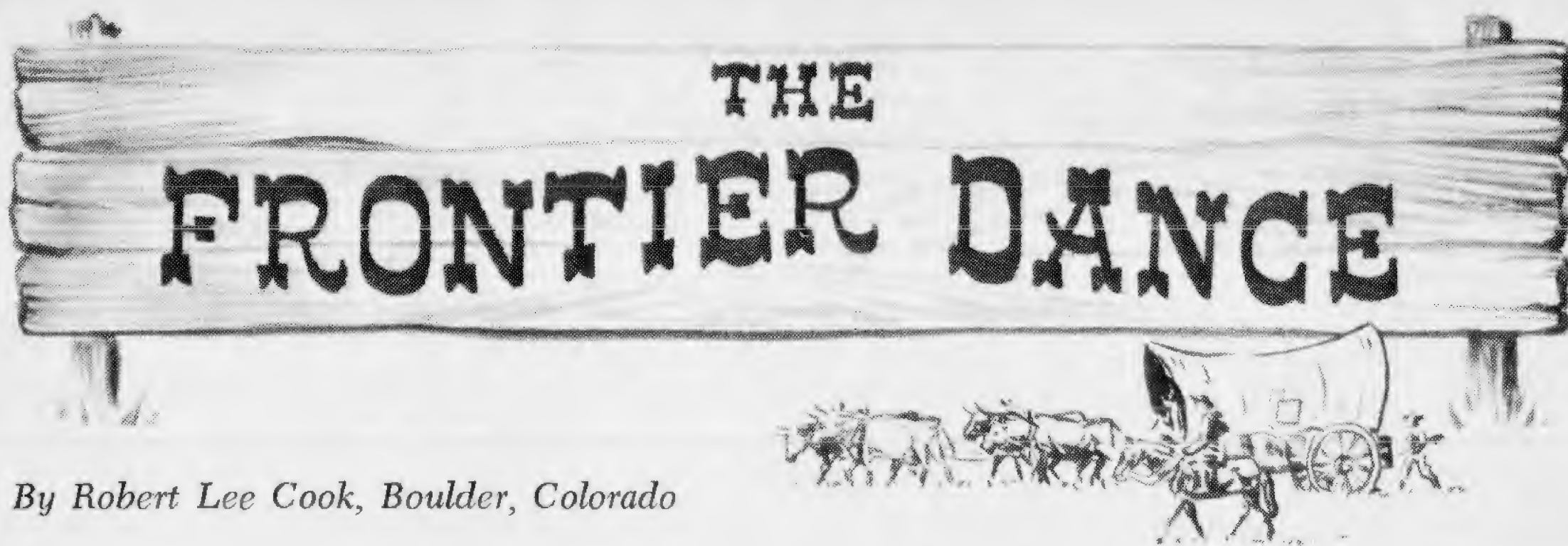
Turkey

Turkey Poults—Pat Scott
C/o Turkey Trotters, Tuslog, Det. 63
APO New York 09324

West Germany

Happy Pairs—Patton Service
Club, Patton Barracks
APO New York 09102

With growing interest in this phase of square dancing there are undoubtedly many topics of special interest to the youthful dancer. **SQUARE DANCING** would like to salute the young people in this activity with a periodic column, an alternate monthly section, or even as a regular every month feature. The amount of space depends upon the amount of interest. Stories concerning specific groups are often of interest only to the groups involved. However, articles of general interest that might be just as valuable to a group in Rhode Island as it could be in Alberta, Canada or in New Mexico would be the type of thing that would warrant such regularity. If you're interested in seeing a regular section devoted to our young dancers, why not drop us a letter and suggest what might be of particular value — things that would not of necessity be covered normally in the regular pages and features of the magazine. Just drop a note to Bob Osgood Editor, **SQUARE DANCING**, 462 North Robertson Blvd., Los Angeles, 90048. We promise to send you an answer.



By Robert Lee Cook, Boulder, Colorado

The Miners Dance — Part 2

MUCH HAS BEEN MADE IN FICTION, films, and general tradition of the “dance hall girl”, and some will argue that the Miners’ Dance really began with these lusty and busty women. They first appeared in the mining towns, stayed for the railroad boom and the cattle boom, and became so important a part of western city life that as recently as last week they were causing a good deal of worry for a grand jury in Denver.

As soon as a mining settlement began to form, three institutions almost instantly appeared: the saloon, the gambling tent, and the dance hall. One of our Colorado towns, just six weeks after its local rush began, boasted a population of 2,600 (of which 2,580 were males), 8 saloons, 3 dance halls, 5 gambling tents. There were also 2 undertakers. In another six weeks an additional 30 or more “girls” had arrived. The first church was not built until the following year.

Let’s forget the romantic hokum of the movies. The “girls” were seldom girls, did not prance around in tights or can can costumes, were not hired primarily to dance, did not dance well when they did dance, and seem to have had an average weight of about 200 pounds. They were nothing more than the original B-girls of the Wild West, and their descendants in our own Go Go Era are tame, pale, and decorous in comparison. The clumsy grotesque dances in which they most often engaged with the miners were a far cry from the salons of the east coast, and are colorfully described in a report sent from Black Hawk, Colorado, by an eastern journalist:

“The sounds approach bedlam, rendering conversation impossible and the music, such as it is, blessedly unhearable. Some of the ladies of the establishment join with some of the less inebriated customers in what is purported to be dancing, but indeed seems more akin to some savage and aboriginal fertility rite.”

But some interesting dancing *was* done in the dance halls. The miners, coming as they did from all over the eastern United States, represented a rich mixture of backgrounds, origins, and cultures. Wastrel sons of famous Newport families mingled with the dregs of the Missouri river fronts. Sturdy, moral mid-west farm boys worked side by side with hardened, cynical men from the California diggings. Men with high standards and possessing fine educations went into partnerships with fugitives from every sort of justice and with dropouts from eastern failure. The society of the early mining towns was largely classless (except in terms of who had some money and who did not), and even the financial status of a person was subject to instant change according to individual luck at the sluice box or at the gambling table.

Such a hodgepodge of backgrounds resulted in a hodgepodge of dancing backgrounds, and most of the dances were — to some degree — attempted in the dance halls. Each hall had one or more fiddlers as well as a hired or volunteer “prompter”. The classier joints often had a “dancing master”, although this occurred later in the mining period. Early

in the evening, before the whiskey fumes had become too heady, simple quadrilles or squares were done — *very* simple, because the miners were already tipsy, the girls overweight, and the place a bedlam of noise.

In the earlier years (1860-1870) these dances were the same simple dances being done in the east - midwest and Appalachian figures, strong touches of New England, some figures from the south. Style was the important thing, and some quite prodigious jigging, pigeon-wing and prancing took place, depending on where the dancer was from and how well he knew his regional style. Thus, the four men in a single set usually had four different styles (the girls had mostly one: *fat*), and each proceeded to hoe down the other three. The dances and calls themselves seem hardly to have been worth noting (and indeed, no one seems to have bothered to note them at all), but the matter of "style" had definitely come to the frontier and would thrive here until as recently as 1948 or so, when regional styles became swallowed up in the nation-wide Universal Shuffle.

Individual Capers

In some few instances particular dancers became legendary. There was Harry Sullivan, an Irish step-dancer, who was said to be able to outlast and outjig any man in the west. An Elmer Pettingill, from somewhere in Vermont, often interrupted dances with an exhibition of cutting and jigging that commanded all eyes.

What few descriptions of the early quadrilles survive contain some interesting things. While I can find no record of a docey doe, I have run across these: "Birdie in the Cage", "Shoot the Owl" (the same as the early "Pop the Weasel"), "Pass Right Through and Balance Too", and a "Roll the Jug". Also recorded were the Grand Chain (grand right and left) and various of the New England patterns such as Ladies Change, Dos a Dos, Gents Change, Stars by Right and Left. Curiously, there is a description of a dance in Denver in 1862 in which there seems to have been done a form of the Texas Star, this some years before the significant cattle drives from Texas took place or the first cowboy influences appeared. No name is given to the pattern but it seems to have been a combination of the Gents Star Across and the Texas Star reverse, and I wonder if it was derived from, or

related to, the "Pumpkin Blossom" pattern which seems to have been done in the midwest states as early as 1855. This is another of those tantalizing mysteries of dance evolution.

Couple dancing occurred in the dance halls too — basic waltzes, perhaps a bit of a polka, but most often a sort of stomping one-step gallop which usually led to a room upstairs. Like taxi dancers, the dance hall girls charged a fee for a dance, keeping a percentage on this as well as on the prices of drinks sold. Being B-girls and the only women on the early scene, some of them became quite wealthy, either through their own talents or through marrying a suddenly rich miner. A number of our leading western families got started in this manner, and the descendants have ever since been trying to hide the dance hall origins of their dynasties.

The realities of our mining history have never properly been told. For each miner, prospector, con man, gambler, or manipulator who became a millionaire in the western United States, there were easily 10,000 other men who did not even make expenses. For each dollar's worth of precious metal greedily taken from the western soils, at least \$5,000 worth of materials, supplies, and equipment was expended overall. If such tangibles as human happiness, dignity, and life could be given a money value, we would find the western mining man's deficit to be almost astronomical. Humanity lost.

In his fine poems about early Colorado, Thomas Hornsby Ferril has graphically presented pictures of what the mining life was like. Women often died before the age of 40. An epidemic of measles or diphtheria could wipe out half the juvenile population of a district. Infant, and adult, mortality rates were very high, and the average income of a full-time miner with family would run from \$70 to \$100 a month. But still the people danced, more and more, and the Miners' Dance underwent some quite complex and fascinating developments.

There's still more to tell about the Miners Dance and Bob Cook will be back next month with more of the details.



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

THE PLATEAU CONCEPT IN AMERICAN SQUARE DANCING

If, of the many projects we seem to be engaged in these days we were to select one that appeared most important and urgent, it would have to be the development of programs of square dancing that meet the different needs of the men and women, boys and girls who come into the activity each year. Since the first of this was published several years ago and with the Gold Ribbon report in 1969, we've had hundreds of letters, some with questions, many with suggestions, relative to this type of thinking. A number of you have echoed our feelings that veteran square dancers who have been a part of the activity for ten years or more but who, out of choice, wish to dance only twice a month or once a week resent being referred to as inexperienced or *low-level* dancers. You have gone along with the theory that newcomers to the activity *should* reach a place somewhere early in the game where they can just coast and enjoy the dancing they have learned in a limited number of lessons without being continually bombarded with new language to learn. This is not ignoring those who want to learn more. There should be a place for them too. But that's the point. There does seem to be ample dances for the person with lots of time to devote to the activity. What is needed perhaps, are places for those who want club dancing after ten or after thirty lessons — without having to remain in the classroom in order to keep up.

We're encouraged that more and more dancers and caller-leaders are realizing that what we're advocating is *not* the curtailment of what exists today. Perhaps a majority of you who read this are happy with the program in your area. Our goal is the addition of a broader dimension that provides a place for everyone. If you're looking for the same solutions then you'll be interested in some of the Society's coming proposals. With the publishing of the Manual for the Extended Basics Program (basics 51-75) next month the project is one more step closer to realization.

Cover Profile Frank and Carolyn Hamilton

FEW PEOPLE HAVE BEEN A PART of the contemporary square dance scene longer than have our spotlight couple Frank and Carolyn Hamilton (See SQUARE DANCING June, 1971). For their dedicated years of traveling, for their pioneering of square and round dancing in so many parts of the world, for their contributions to endless camps and institutes we salute them this month as members of the Square Dance Hall of Fame. The original Gene Anthony oil painting as reproduced on the cover appears in the SIOASDS Hall in Los Angeles. We salute them for what they have contributed in pleasure to so many in the dance field today.



Guide to Better Dancing



THOSE OF YOU who have been part of the square dance activity for fifteen years or more will know right away what we mean when we talk about early dances, particularly the single visiting dances, where Number One couple would go out to the couple on their right and do a figure and end with a Do Si Do with that couple before leaving them and proceeding on to the next. During this time two couples, not active, would simply stand and wait. During the standing period they sometimes developed a little dance in place, moving forward and back, side to side, etc. just to break the monotony and to keep time with the music.

Of course, as time went on when some adventuresome callers had couples one and three both go out to the right with the consequence that everyone was kept active, these little breathing spells were all but eliminated from square dancing.

Nevertheless there are times when one or two couples are active and the balance of the dancers in a square are not directed by the calls to do anything. This is where the responsibility of "getting out of the way" comes into play. Take a grid action for example. Say that the head couples pass thru, separate and go around one then come into the center, pass thru split two around one, etc. During all of this called movement for the head couples the inactives have their responsibility too.

As the actives go down the center the inactive couples, each standing close to his partner, moves slightly away from the center of the square. Then as the heads divide and move around behind the sides the side couples move slightly forward to get out of their way. As the head couples split the side couples, the sides separate slightly allowing room for the actives to move through. This continuing countermovement complements the active couples and allows them to use the fewest number of steps in order to smoothly get around the square.

There are other times when getting out of the way is important. We've mentioned some of these in the past but they bear repeating. For example, if following a double pass thru the call first couple left and next couple right

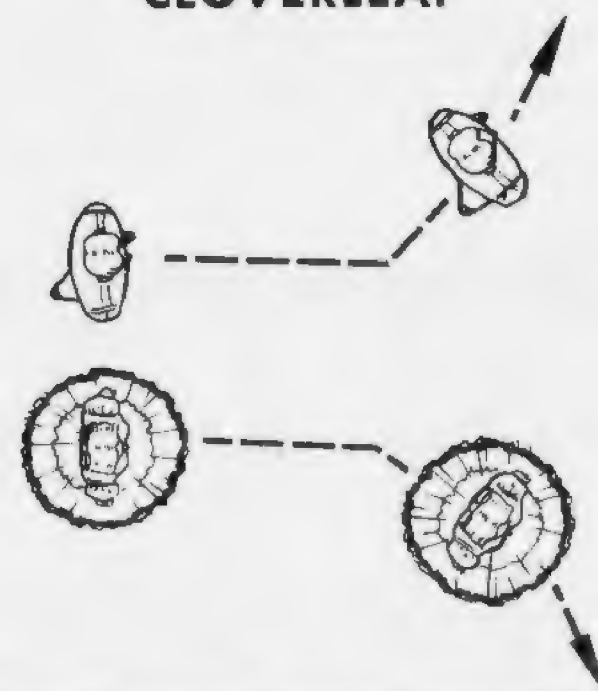
is given, the lead couple must move forward and turn immediately so that the following couple does not bump into them or find themselves forced to stop their flowing action while the lead couples maneuver.

The same thing holds true for cloverleaf. If occurring following a double pass thru, the couple in the lead could simply do an in-place turn to end back to back with their partner (at that time) and in so doing cause the following dancers to stop or to bump into them. Instead, if the lead couples move forward as they separate and then move away from each other the follow-up couples will have sufficient room to move forward, finding it unnecessary to stop and wait.

Much of square dancing is consideration for one's fellow dancers and these few examples are just samples of many instances where the thoughtfulness of one individual or one couple can make the dance so much more enjoyable for the others.

CONSIDERATE SQUARES

CLOVERLEAF



Instead of turning in place the leading couples in each instance will move forward while turning in a larger arc to allow room for the follow-up couples to move forward. The amount of space that the lead couples can move forward is often governed by the crowded conditions in the hall and it is sometimes necessary to turn and move away from one's partner in a tighter arc than shown.

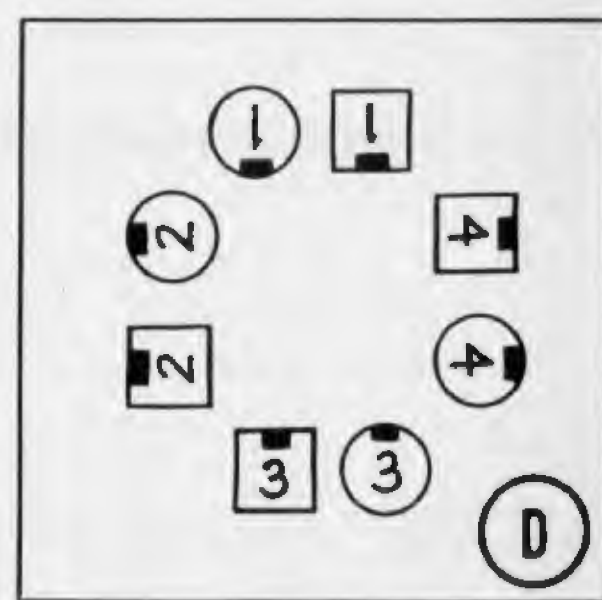
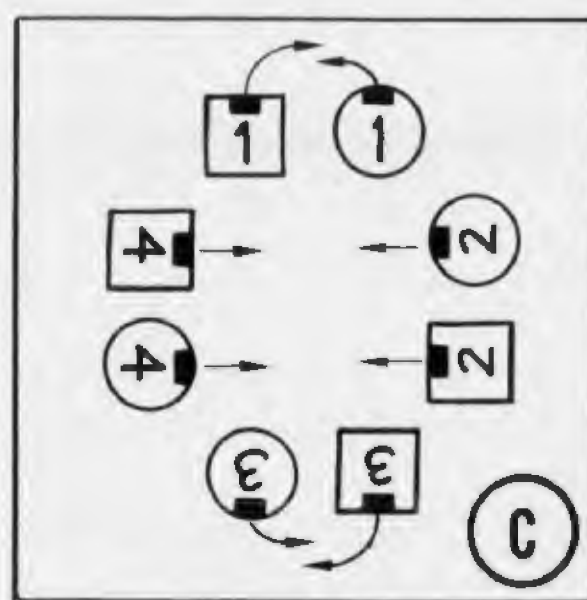
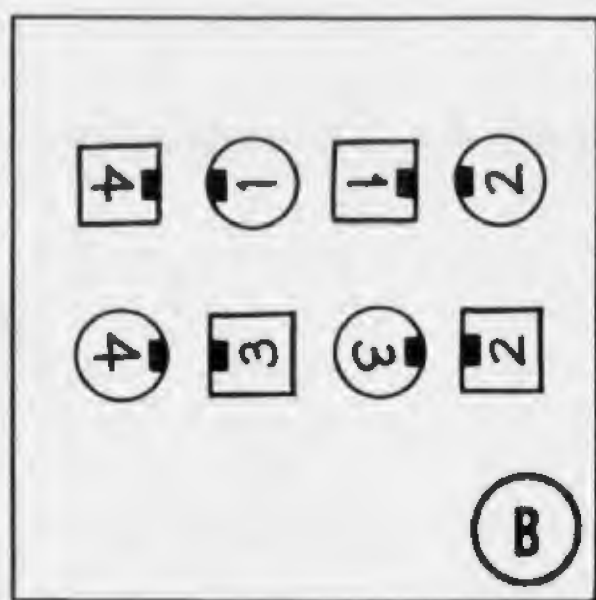
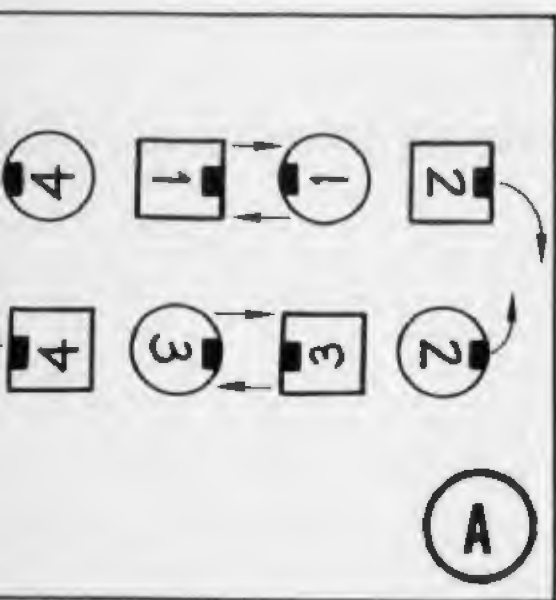
TAKE A GOOD LOOK

a feature for dancers

Callers: You will find some examples on page 51.



Have A Workout On Trade By



BARBARA: Joe and I have been dancing long enough to begin to appreciate what is happening in little bits and pieces here and there to make the calls more meaningful.

JOE: Maybe it's because the two of us are getting patient but we watched as a number of calls came out bearing one similarity. One movement seemed to lead to the next and the most recent appeared to be the call Barge Thru.

BARBARA: You'll remember the action starts from two facing lines. On the call Barge Thru, facing couples do a half square thru. This leaves one couple facing out and another couple facing in.

JOE: At this point comes the "key" to the movement. Those facing out do a partner trade and those facing in pass thru.

BARBARA: After finding this same action in a number of experimental movements, undoubtedly the callers caught a glimmer of light and decided to give that particular movement (those facing out trade while those facing in pass thru) a name and the one chosen was Trade By.

JOE: Already we've noticed a number of

callers eliminating some of these other terms from their calling vocabulary and simply calling descriptively up to the point where Trade By takes over.

BARBARA: Another beauty is that once this initial usage was established the versatility of the movement began to show. For instance in the standard form (so called) the outside couples are ready to trade while the centers are ready to pass thru (A) and after completing the movement they might be in starting eight chain thru position (B).

JOE: However it doesn't have to start with that set up. Head couples could pass thru and you have two couples facing out ready to trade while the two side couples would be facing each other and ready to pass thru (C). After completion (D) they'd be ready to do the same thing again.

BARBARA: It's just like we always say. Sometimes we go through a period with some rather odd terms or awkward movements but suddenly we come out into the sunlight and the result of it is something that is quite useful and comfortable. That's the way the two of us feel about Trade By.

The Dancers

Walkthru

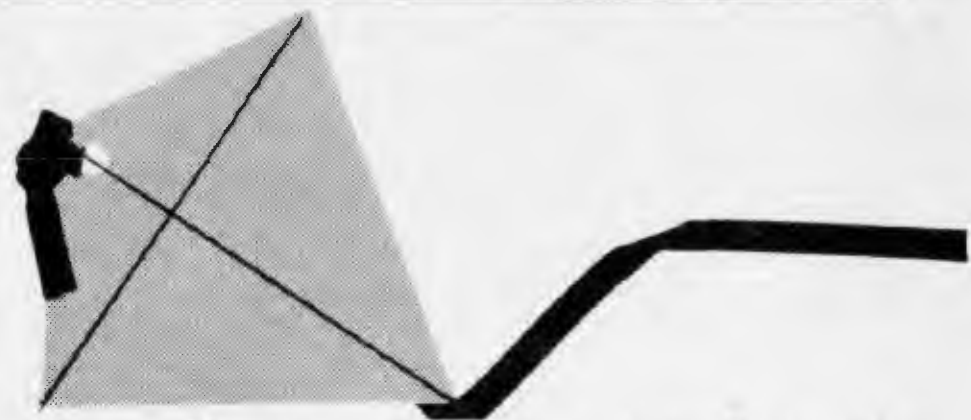
FALL DECORATIONS

A BREEZE IS IN THE AIR and it's perfect kite-flying weather. Why not adapt this outdoor idea to indoor decorations for a square dance party?

Sometime ago the Hayloft Rounders of Portland, Oregon, hosted a round dance weekend with the theme, "Up, Up and Away . . ." Because the hall in which they dance is rather large, any decorations to be effective must also be on the large and showy side.

Starting with a child's paper kite for a pattern, the committee made kites from cloth, using any leftover materials on hand, and ended up with prints, solids, floral patterns and even net (double stitched). These kite fronts were then attached to balsa wood frames and decorated with fringe, flowers, butterflies, etc. Suspended from the ceiling with kite string at various angles, the kites appeared to be in flight. Coveys of colorful paper birds (spray painted) were interspersed among the kites.

Huge bunches of balloons, cut from thin



sheets of acrylic sponge, were taped to the walls.

An addition to this idea might be one formerly used by the Rinky Dink Club of Los Angeles, California. Name tags were made in the shape of kites. Cut from light-weight colored cardboard, the frames were drawn on with ink and a ribbon tail Scotch-taped to the bottom. A hole punched at the top provided space for a small bow, indicative of the kite string, and a safety pin for the wearer to attach the badge to his shirt. Names were written across the face of the kites.

IDEA DEPARTMENT

You're having a special dance and you've designed flyers to advertise the event. You've posted them at your own dances but you'd like to be sure other clubs will also post them on their bulletin boards.

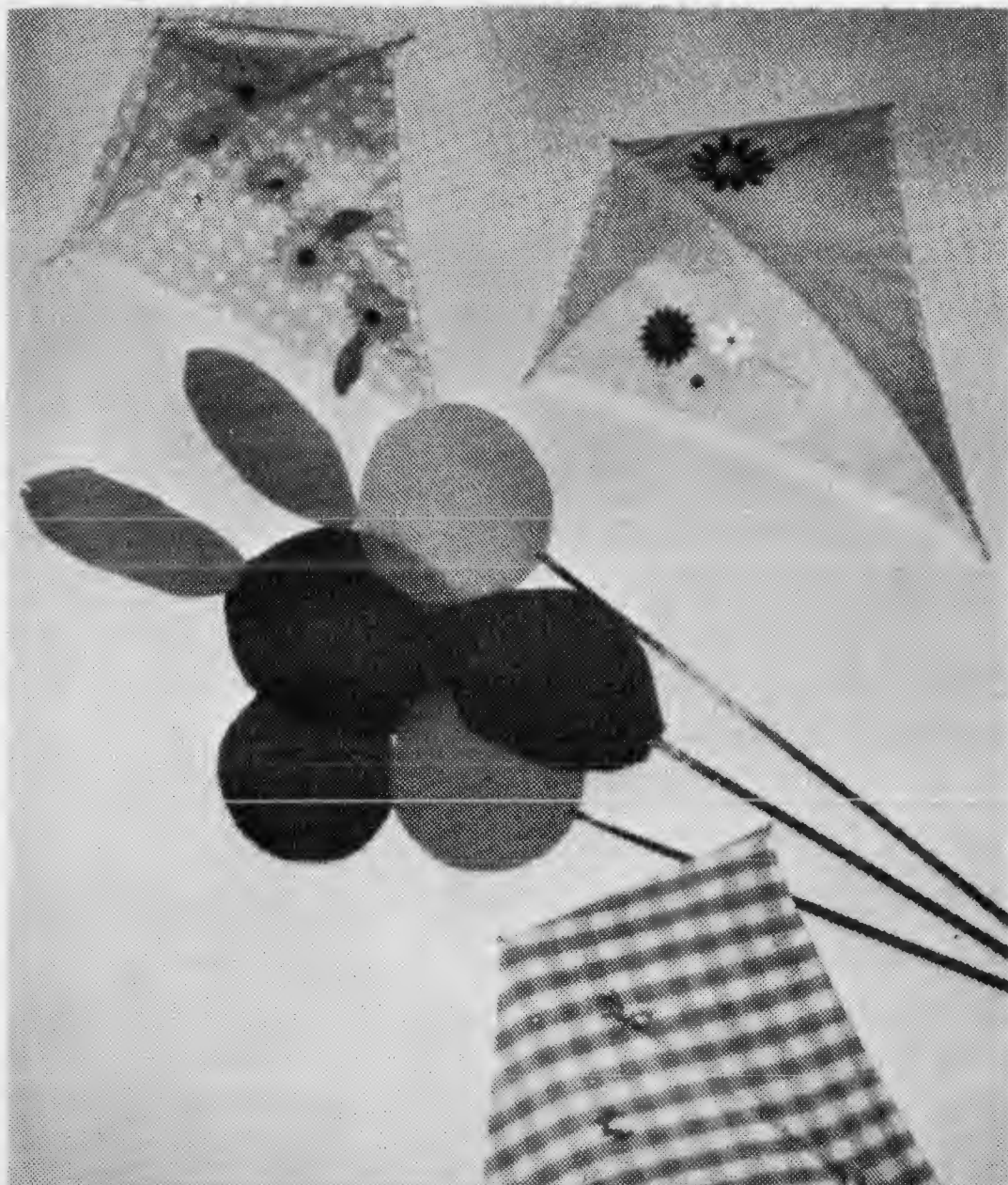
Rather than just be one more piece of mail that someone receives, call attention to your flyer in some special way. Norman Natho of the PisMo's & Taws of Pismo Beach, California, did just that by penning this clever verse and attaching it to the flyers he sent out to announce a particular event:

Dear Friend:

Please, in some bright, full corner, *post*
(this flyer)

To spotlight the illustrious host,
But likewise the famed caller to toast,
And throughout this merry western coast
His fame to boast.

Verily, we thank Thee.



A Guest File

BAILETT, Sam and Rosalee
4623 East Windforth Road, Hillford 87530

2-5-71 ✓
3-19-71
5-7-71 ✓
5-21-71 ✓
8-6-71
9-17-71 ✓

Is yours a by-invitation-only club? If so, do you keep some type of guest list as a record of who you invited and when?

There are several good reasons for keeping such a list. The size of your hall may limit the number who can dance and you may be able to invite only a few guests to each dance. An up-to-date list will let you invite different guests each time and thus share your club friendship with many.

Your club may be looking for new members. A correct guest list may indicate potential

members from those who attend each time you invite them.

Perhaps different club members are responsible for inviting guests to different dances. A record will allow them to see when a person was last sent an invitation so that a name will not be duplicated too frequently.

A log book could be used for this purpose or so could 3"x5" cards. List the guest's name and address at the top of the card. Below write the dates he is invited to the club. A check next to a date will mean he attended.

After Party FUN

GET-A-FIRM-GRIP-ON-IT RELAY

Here's an easy-to-plan relay requiring props that are simple to acquire. No stage setting is required; no rehearsal is necessary.

Select two teams of men and women with from five to eight persons on a team. Have the teams face each other, hands behind their backs.

Give each person a new, clean clothespin (the type that opens and closes) and have him put the large end in his mouth. Present a salad-size paper plate to the person at the head of each team. By pinching the clothespin with his mouth, he can open it and take hold of the plate. Place a Ping Pong ball on each plate.


At the signal to begin, each team must pass the plate with the ball on top of it from one person to the next by means of the clothespins. As one person releases his clothespin the next in line should be certain he has a firm hold on the plate with his clothespin.

No hands are allowed. If a Ping Pong ball drops, an official should pick it up and place it on the plate from which it fell. The first team to successfully pass the plate down the entire line wins.

One word of caution: When selecting the paper plate choose one which has a rather small lip and some flexibility to add challenge to the relay.

A PLUS FOR ASSOCIATION MEMBERS


Members of The Southern Nevada Square Dancers Association have an added plus. Each year when they join the Association through their local club, they are presented a Courtesy Discount Card which gives them price breaks of 10% to 25% at various local stores.

	COURTESY DISCOUNT CARD JUNE 1970 TO JUNE 1971 SOUTHERN NEVADA SQUARE DANCE ASSN.
_____, A MEMBER OF _____, IS ENTITLED TO DISCOUNTS AND PRIVILEGES GRANTED THE ASSOCIATION. (\$1.00 MIN.) PRESIDENT _____ CARD NO. _____	

Each member is given his own Discount Card.

When the idea was first presented by Jules C. Benbow, then President of the Association, it meant a selling job to convince the local stores to grant the discounts. Time has proved it to be a success as patronage by square dancers in these stores has increased over the years.

The cards are changed each year and numbered so the Association may keep a count of its members.

	Southern Nevada Square Dancers Association DISCOUNT AUTHORIZATION
_____ (Company Name)	
_____ (Address)	
hereby authorizes a _____ % discount to members of So. Nevada Square Dancers Association upon presentation of discount card (sample attached) at time of purchase.	
_____ (Company Name)	
_____ (Authorized Signature)	
_____ (Title)	
<small>(This authorization may be rescinded in writing at anytime by letter to the President of the So. Nevada Square Dancers Assn., 4722 Balsom St., Las Vegas, Nev. 89103)</small>	

A written agreement is made between the Association and each store providing discounts to members.

The WALKTHRU

A HANDY CLUB NOTEBOOK

The Golden Nuggets Club of Seattle, Washington, puts out a dandy club notebook. Loose-leaf and small in size, it will fit into a man's coat pocket or a lady's purse and easily be carried.

Divisions include: Members, Officers, Club Hosts (for each dance from September-May), Class Hosts (each class, October-March, includes three club couples as hosts), Calendar (listing of all dance dates, special party themes, etc.), Caravans, Maps (street maps of Seattle and surrounding cities), CPS Council, By-Laws and a section entitled Miscellaneous for one's personal notes.

The type of binder used allows a person to add or subtract pages as desired and to keep the notebook up-to-date. Additional pages from the club are mimeographed as necessary and handed out to the membership.

BADGE OF THE MONTH



How old is square dancing? No one knows for sure. Perhaps it can't be traced as far back as the design on our badge this month, but what a lovely picture it is.

The ancient Forum of the Roman Empire appropriately is the background for the Romanaders Square Dance Club of Rome, Italy, which meets weekly not in the marbled walks of the Forum but in the available halls of the YMCA. The group, small in size, hopes to continue its dancing by encouraging newcomers into square dance classes.

SQUARE DANCE DIARY *by a square dancer*

HIGH SCHOOL SQUARES



"OH THAT'S HENRY. HE'S A PHYSICS AND MATH MAJOR AND HE WON'T DO ANY DANCE THAT HE CAN'T CHART OUT THOROUGHLY BEFOREHAND."

THANKS TO

**Henry Olinger
Albuquerque, New Mexico**

We invite you to send in your suggestion for a scene in the Square Dance Diary.

A part of the square dance world that few adults have the opportunity to witness goes on with increasing fervor among the young people, so this month with the lighter side in view we give a salute to

TEEN DANCERS

"...THEY SAY THEY COULDN'T GET HERE ANY QUICKER. THE GAME ENDED JUST TEN MINUTES AGO..."



REBUTTAL

Dear Editor:

This letter is in answer to the Open Letter by Paul and Laura Merola (printed in the May issue of SQUARE DANCING) concerning "using a well established round dance routine to another piece of music" . . . They are well entitled to their opinion, and we would like to show a view from the other side of the fence.

As they wrote of their misfortune of witnessing folks doing the Arnfields' Dancing Shadows to the music of Blame It on the Bossa Nova, we have witnessed couples totally enjoying themselves doing the same. We have been teaching round dancing only 2 years . . . we have spent a total of 8 years in the square and round dance world, and a total of 18 years has been spent by one of us in the field of dancing — both as a class member and as a teacher, so dancing and the enjoyment of it is not new to us. One thing we have learned and to us is the cardinal rule we set when teaching a class — enjoy what you are doing and smile. Round dancing is hard work, but if you don't enjoy it you are missing the whole meaning of why it is in existence.

As they stated, Dancing Shadows has already reached Classic Level, and if asked we feel the Arnfields would say they wrote the dance for the pleasure others would receive from executing the pattern. We submit they should feel honored knowing others enjoy their choreography so much they adapt it to another rhythm. Yes, our club and area executes the bossa nova rhythm to this dance, but we also enjoy the dance to the original music. We use both. As for the phrasing, we find it adapts very well with the sole exception of the tag. Our people enjoy it so well they don't mind this minor difference. We cue the dance for them and their pleasure, this we feel is what we are standing behind the mike for — their pleasure.

Maybe as they stated this is unprofessional, we don't agree . . . We say it's a "star in your crown", Mr. and Mrs. Merola, for taking your dancing seriously; it should be no other way. If one is a teacher this is only right; but please, all teachers and cuers, don't lose sight of why you are where you are — for the lone

purpose of giving your dancers an enjoyable evening. The dancers on the floor are the STAR ATTRACTION, we are only instruments they can use to achieve their goal — having fun.

Len and Ken Chamblee, Wilmington, N.C.



*Frank and Marge Lemon
Westminster, Colorado*

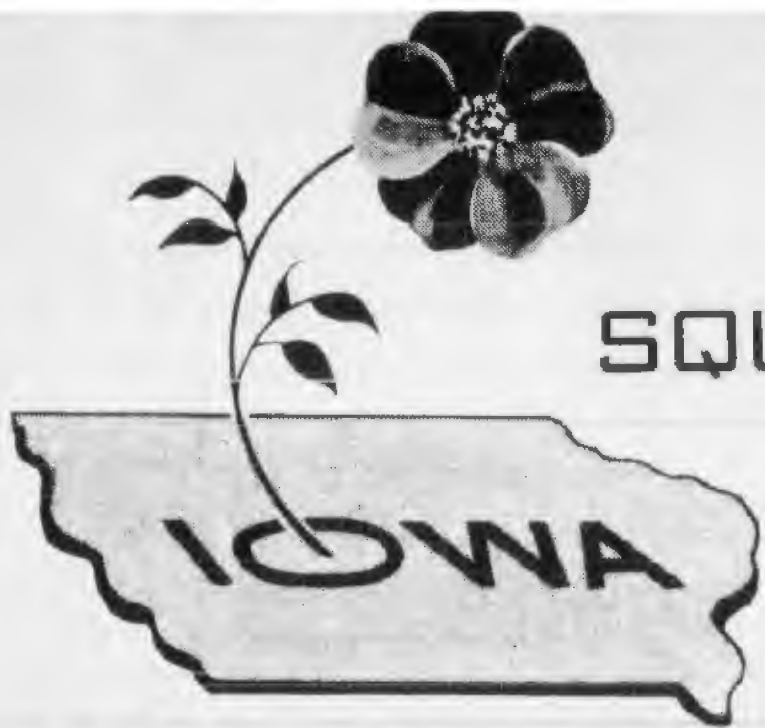
LIKE SO MANY OTHER COUPLES, Frank and Marge Lemon began their square and round dancing career with Marge wanting to try this "new thing" and Frank going along reluctantly just to "keep the peace." As is so often the case Frank was the one who became hooked. Upon returning home after the first lesson he remarked, "I'm glad you made us go, that's the most fun I've ever had."

From the beginning they couldn't learn it all fast enough. They were uncommonly fortunate to have an instructor who taught round dance basics right along with the squares. In 1961, after some nine months of classes and dancing, they teamed up with three other couples to form the Square Crows square dance club, still one of the most active clubs in the Denver area.

Their sincere belief that a healthy square dance club also needs a round dance program led Frank and Marge to volunteer to teach the easy level rounds for their club. Three years of this teaching gave them the experience and confidence to assume the leadership for John and Betty Brownyard's two round dance groups when John became ill a few years ago.

The Lemons currently teach rounds two nights each week, one easy-intermediate group and one advanced group. They have also taught at festivals and weekends and program rounds at two area square dance clubs.

Frank and Marge haven't entered the field of choreography as yet, perhaps they are waiting for that one "just right" recording to inspire them.



21ST NATIONAL SQUARE DANCE CONVENTION®

FOR YOU
IN '72

JUNE 22, 23, 24, 1972

YOUR DES MOINES NATIONAL Square Dance Convention Committee for the 1972 Convention, under the direction of Loren and Florence Long, General Chairmen, following up after the New Orleans Convention, are working stringently to provide you and yours one of the greatest National Conventions ever held.

We have the facilities . . . air conditioned for your dancing pleasure. Already we have 3,000 rooms set aside for square dancers, plus 7,600 camping spots within a 15-minute driving range. And, if it overflows, we have dorms available at Drake University and Grand View College, which is also within a 5 to 10 minute drive.

Even though this is early, enthusiasm is growing steadily. Already we have one club here in Iowa, the Dudes and Dames, who have registered 100% for the 1972 Square Dance Convention, and from reports there are several others who are close to this goal. Nationally, at New Orleans, we registered over 1,200 square dancers, including one reservation from Saudi Arabia, and if this enthusiasm keeps growing, we will shoot to break the old rec-

ord of 20,000.

Help us keep the enthusiasm going . . . **REGISTER NOW** . . . and be guaranteed a spot for the 1972 Convention.

Chet and Frenchy Elson
Chairmen, National Publicity
21st National Square Dance Convention
3209 Ingersoll
Des Moines, Iowa 50312

Colorful Brochures Now Ready

A large (17" x 22") fold-out brochure is available for distribution to clubs and individual square dancers. Two copies of the brochure opened out make an excellent bulletin board display for gaining early interest in the big 21st. Copies of these attractive flyers may be obtained by writing Advance Registration Director, P. O. Box 2624, S. W. 9th Street Branch, Des Moines, Iowa 50315.

Now is an excellent time to start your planning to attend next year's National. Why not make this a club project. Early reservations will assure you of rooms in the same hotel and you'll discover that planning is a good part of the fun.

Veteran's Memorial Auditorium — home of the twenty-first National Square Dance Convention.



•Chapter eleven



continued

The Caller as a Leader

By Jim Mayo, Magnolia, Mass.

Jim Mayo, one of the truly dedicated caller-leaders in the field of square dancing, last month pointed out some of the secrets of achieving good caller-dancer relationships. In this installment he goes further into the subject.

● The next task of club management is the *business* operation. The major items of club business are dues and admission charges, hall rental and use, and hiring of callers. Refreshments, special events, and publicity frequently involve money. In any case, the common theme in business talks is the expenditure of money. Some groups meet under the sponsorship of a person (hall owner) or organization (e.g. recreation department, school) that handles all the business of the group. In these cases, the business dealings that involve the caller may be beyond his influence. On the other end of the scale are groups whose financial arrangements with the caller tie him closely to every aspect of club operation. The degree to which the caller is entitled to a voice in the business affairs of the club depends on the extent to which he is affected by the policies. At the very least, he is concerned with the survival of the club. A group in which the caller has no direct voice in running the club but in which his fees vary with the success of the club presents the greatest potential for conflict between caller and club. There are many such groups in the square dance activity and it may help to look at a principle of human interaction in terms of the business problems of a club.

Plans Require Support

The best plan of action in the world is useless unless someone acts on it. The best ideas only work when people believe in them and will support them. If you think the club should move to a new hall, you can't just tell them to move.

Before the move actually takes place, the governing body must see that the move is desirable for the group. They may, in turn, have to persuade the membership on this same point. The same is true if you think the club should raise (or lower) its dues or pay the caller more (or less). The point is that *how good* the plan is frequently has less effect on its success than *how well-liked* it is. The highway slogan about the driver (caller) who was "right, dead right" applies here as well. Particularly in matters of business, it is necessary to be sure that club planning is backed by popular support.

There are two types of business problems from a caller's point of view; those that directly affect his pay and those that do not. If your fees are under discussion, the subject of how good a caller you are is likely to arise. When this happens, you may feel attacked and insist on measuring your worth in terms of your pay. In actuality, in a program administered by dancers, the amount you are paid probably has little to do with your calling. It depends more on the size of your town, the type of halls available, the general pay practices of your area and your skill in working with your club's management than it does on your calling. The size of your town, availability of halls, and practices of others are usually beyond your influence but your interpersonal skill is directly within your control.

Before any change in club policies can be acted upon, it requires popular support. You are much more likely to gain popular support for the needs of the group as a whole than for your own individual advantage. Particularly when a proposed change affects your income, it is important to minimize this fact in your campaign for a change. Try to present the issues from a perspective other than its effect on your income. You probably became a caller because calling gives you pleasure and satisfaction and this enjoyment communicates itself to the dancers. On their part, dancers enjoy square dancing and they willingly pay to enjoy their hobby. Therefore, it is not unusual for an executive committee made up of dancers to harbor the thought in the back of their minds that perhaps the caller too should pay for enjoying his hobby, calling, or at least should not profit from it. Do you have a good answer for this? Would you be satisfied with a fee justified exclusively in term of equipment, training and travel expenses? You'll do better never to let the question of a change in club operation get confused by the size of your fee.

A business change is only as good as the popular support you can drum up for it. The difference between one affecting your pay and one that doesn't is only that your position in one is known and in the other may remain private. It is desirable that you allow the group to make as many decisions as possible without interference from you. In matters where you don't have a strong point of view, you will do well to direct your effort toward gaining the widest possible support for whatever decision the group makes. In some cases the techniques for doing this will work equally well when your position is known.

During a discussion about a business matter in which you are not emotionally involved look for ways to promote a unanimous decision or consensus. One step in this direction is to develop the widest possible discussion. *Try to get everyone present to state his thoughts.* Usually, it will not be the caller but the club president who is chairing the meeting. In these instances the caller is in an excellent spot to help draw out the opinions of others: "I'd be interested to know what Joe Smith's opinion is on this." Each person who doesn't speak is one who may have unstated reservations and thus fails to support the decision. It is also important to *build the confidence of the group* in its ability to act on the problem. Frequently, people avoid a decision because they lack confidence in their qualifications. Point out to them that merely being an active participant in the club makes them as well qualified as they can be to express an opinion and join in a decision. Along this same line, it is helpful in generating support for a decision to keep the goal clearly before the group at all times. Be sure that the purpose of the action doesn't get overlooked in the process of developing a plan. The caller can help to keep the group reminded of what they are trying to accomplish.

Other techniques for promoting consensus for a group decision become important when everyone seems to be agreed on the decision. Be particularly careful that every suggestion, especially those in opposition to the prevailing sentiment, gets consideration. You can often make a reluctant supporter out of a violent opponent merely by giving him a chance to be heard. At least his opposition will be diminished by a climate in which the majority is willing to listen to his opinion. Finally, to generate wide support it is essential that every possible step be taken to assure that each member of the group understands both the problem

(or goal) and the final decision. At several points in the discussion it is well to take stock and this can be accomplished by asking questions that others may be unwilling to ask for fear of appearing stupid.

All of these methods of generating group support can be used by a caller at a club board meeting without in any way indicating what he thinks the decision ought to be. This does more than gain support. If it's sincere it promotes the image of the caller as one who is interested first in the "good of the club" and, at least as important, in the opinion and participation of even the least forward member of the board. You set an example by your willingness to support the right of your opponents to express their point of view. An extra effort toward fairness on your part will help establish pleasant caller-club relations on business matters.

We're Pleased That You Came

Hospitality is another of the major tasks of club operation and it has two principle forms. The first is the obvious one of welcoming visitors from outside the group. The other, less obvious but more important, is making the members welcome and comfortable when they attend. It might be possible to carry that process even further and to make them uncomfortable in their absence.

Everyone knows that a visitor who appears at the door and is ignored will not have a favorable impression of the group. If he then finds that as squares are formed, he and his partner always seem to be left out or, at best, to be in the very last square that is filled, these visitors may easily decide not to return. They may go even further and discourage others from visiting. Many folks, however, have never really given much thought to how club members feel when they get the same treatment. It does happen more often than you suspect. The consideration shown to members very directly affects both proposed measures of club success, the regular attendance of members and the ease of adding new members. Your club executive committee members have had experiences like these and beneath their strong assertion that "nothing of this sort happens at our club" are some good ideas on how to overcome the problem. Digging out these solutions is a two-part process. First, you must help them to see that the problem exists, a point they will admit reluctantly, and then you must persuade them that a solution is necessary.

They'll Believe Their Own Words

Anytime you are faced with an attempt to persuade, you will find the words of the person you're persuading to be far more effective than your own. In the simplest terms, he will believe himself more easily than he will believe you. This is equally true of groups. They will accept the words of group members sooner than those of an outsider. (Note: There is a sense in which anyone who is persuading others is likely to be regarded as an outsider, even the leader.) In the course of any discussion, you will find others saying things supporting your position. If you repeat these words in stating the problem, you increase your chances of being understood.

For instance, in the discussion of your club's hospitality, one of the group says, "We visited the XYZ club last week and boy, are they unfriendly." This is your cue. You point out that the XYZs probably think of themselves as a friendly

group, just as your club does. Perhaps this is an occasion for looking at the club's hospitality. You haven't made the suggestion, a group member made it when he mentioned the other club. All you have done is to support his idea. You are lending the weight of your experience and leadership position to help the group have faith in their own opinions.

If you can watch for your openings carefully and choose your words wisely, you can lead a group without imposing your opinions on them. The less you habitually dominate the group with your own convictions the more powerful in their effect these convictions are when you really need to let them be known. Your position is strong when you can keep a group pointed along a course of which you approve without claiming for yourself the exclusive right of directing them. This takes skill and practice but is a most rewarding accomplishment.

If you feel you must become involved in a club problem, the less your personal involvement is noticed, the better. There are all degrees of this method available to you. You may seek support by attributing your idea to a member of the group even though that person has not voiced the thought. Or you may, as in our earlier example, point out the meaning of something a member has said. It may only be necessary to repeat someone's suggestion because he didn't say it loud enough. Banish the words, "I think you should . . ." from your vocabulary. If you must come close to that, at least include yourself in the problem and say, "We should . . ." Best of all, though, keep your opinions out of the discussion if you can.

This chapter has discussed four major areas of club operation and four principles of human interaction. It was not intended that the principles apply only to the area of application in which they were illustrated. It is important to notice that with three of the four principles the only difference is **HOW** something is said, not **WHAT** is said. In the case of support for plans, the only issue is are you willing to compromise for the sake of the group?

The four tasks of club management discussed in this chapter are programming, promotion, business and hospitality. These are major items that keep recurring for any club whether it is run by the caller or by a dancer committee. Little has been said about what is the best solution to each problem. This is because a number of approaches will work equally well and it is much more important to know how to get a group of people to decide and act upon some plan than to know which solution is best. The best *leadership* is that done with a gentle touch. If you know what's right, you may try too hard to bully a group into accepting your answer and be too hurt when they don't. All of the techniques discussed here can be used by any member of the decision-making group and they will make the group a more effective one. Over a period of years with a group, you will notice that some club presidents are especially effective leaders whereas others are less so. The reason that the caller must be concerned with a problem of good club management is that over a period of time he is the source of continuity for his groups and must shoulder the permanent responsibility for their progress. There are many forms of good square dance club organization. Pick the one that best suits your temperament and ability and then work at it with all you've got.

The CALLERS TEXT has now reached 80 pages in its 11 chapters published to date. Next month and each month during 1972 different authors will help to bring you a greater insight into the profession of calling and teaching.

LADIES on the SQUARE

A COSTUME FOR CLASSES

By Jeanne Thornburg
Ridgecrest, California



WITH THE ADVENT OF FALL, square dance classes are in full swing and a perennial question which pops up about this time comes from the new dancers who want to dress the part but are not yet ready to invest in a full-time square dance wardrobe. Here's an inexpensive way to meet their need and to start them off in the right direction of enjoying a bonus of square dancing: Dressing in pretty, feminine clothes.

A word of caution before beginning this skirt and blouse. **BE SURE AND PRE-SHRINK ALL MATERIAL AND TRIM (EVEN IF YOU PURCHASE A READY-MADE BLOUSE) SO THAT TRIM AND SNAPS WILL ALWAYS MATCH.**

Make or buy a white peasant blouse, preferably of dacron and cotton blend for easy care. Sew snaps $2\frac{1}{2}$ " or 3" from neck edge about 2" or $2\frac{1}{2}$ " apart all around the blouse.

Now you can make two or three skirts and add matching trim to the blouse.

Here are instructions for a simple peasant-type two-tiered skirt. Buy three yards of 45" dacron and cotton blend in solid, check, plaid or print of your choice. For a skirt with a finished length of 23", cut two widths 11" long and four widths 18" long. The 11" widths make the top tier; the 18" widths make the bottom tier. (Adjust these widths as necessary for a shorter or longer skirt.)

Sew the two 11" widths together and make a 1" casing for elastic. Cut 1" wide elastic to waist size plus one inch and insert into the casing. Lap and stitch together. (This easy use of elastic eliminates a zipper and waist band.)

Sew the four 18" widths together and gather onto the top tier. Turn the bottom edge

under $\frac{1}{2}$ " and stitch; then finish with a 2" hem.

From the remaining material, cut bias strips 5" wide and sew together. Sew the long edge together with a $\frac{1}{2}$ " seam; turn inside out; press. Measure the length around the blouse where the snaps are and cut the bias strip this length plus 1". Turn in $\frac{1}{2}$ " at one end of the strip and insert the other end into this $\frac{1}{2}$ ". Blind stitch or top stitch the bias strip together. Sew snaps on one side of the bias strip to correspond with the blouse snaps.

If you do not wish to make your own blouse trim, buy commercial trim (pre-shrunk) and use it both at the seam line of the skirt tiers and on the blouse.

A still simpler suggestion would be to buy the elastic-gathered skirting available at most fabric stores. Cut it to knee length and use a portion of the remaining material to make the blouse trim. As this type of fabric is generally for floor-length skirts, there would be some fabric waste.

MISCELLANEOUS SEWING INSTRUCTIONS

... It is wise not only to pre-shrink your fabric but also your zippers before using them. Some zippers will shrink as much as $1\frac{1}{2}$ " and could spoil the even line of your dress ... Use a bone-colored fabric instead of white to line the bodice as it is much more shadow-proof. (Jessie Hartley)

... Some peasant blouse patterns have too much fullness in the waist to be complimentary to many ladies. Simplicity #9164 has taken out much of the fullness and this pattern makes a lovely square dance blouse or bodice. (Nita Smith)



1



2



Stars for the Ladies

THE SIMILARITY OF SOME MOVEMENTS make us sometimes forget the purpose for small differences. This is especially true in the movements that require the four ladies in a square to star. We've selected a few instances of con-

troversy in order to point out some of the discrepancies.

Taking the call Ladies Chain first, we start as we will in most of our examples from home position (1). Using a "pile-on" Star (the ladies simply place their hands in the center touching each other), they move from their partner 180° across the set (2) to their opposite who receives them with an extended left hand (3), puts his right hand in the small of her back and the two turn as a unit in a courtesy turn (4) to once again face the center of the square.

Ending in this courtesy turn position the man's left hand is ready to *aim* the lady gently into whatever follow-up movement may come. It may be Head Ladies Chain To The



5



6



Right or Left, or Four Ladies Grand Chain once again. If the call rollaway with a half sashay comes next it is a simple movement for the lady to move across the man, directly into her own left arm, as the man's right arm assists without shoving.

A Ladies Star from her home position (1) to the man across the set can easily be followed by a left forearm turn, a do paso (5) into an allemande thar or any number of movements with the simple call "Ladies Star Across to the opposite man. Turn her by the left to a . . .".

From the same Ladies Star Across movement the call to star thru (6) obviously changes the dancers into a facing position for a regular promenade (7). A simple hand



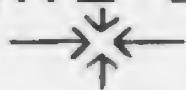
switch and the movement is completed.

The call Ladies Chain Thru is sometimes used when the callers want the ladies to star across to their opposite, give a left hand to the raised right hand of the man (6) and then end facing the center of the set with their new partner by their side (8). This is the same end position they would find themselves in following a Ladies Grand Chain but because of hands used they would be set up for different follow-up movements.

The more one dances the more one realizes that there are purposes for the various basic movements and that by using one instead of another dancers are in a correct and comfortable position for certain well chosen movements to follow.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Panama

On Friday, May 28 the Star and Circle Square Dance Club of Balboa, Canal Zone, Panama, boarded an air conditioned train and journeyed across the Isthmus of Panama to Colon for a party with the Canal Zone Kickers. A very enjoyable evening was had by all to the calling of Sid Arnold. Knothead badges were earned by about 20 couples. Saturday night, June 5th, a gala party was held in Balboa for members leaving the Canal Zone. Vice President and Mrs. Curt Curtis and How-



ard and Arleen Osborn (shown in picture) were feted with several other couples on their upcoming departure from the Canal Zone. The Osborn's are the last of the original charter members of the Star and Circle Club chartered many years ago. —Seldon B. Smith

Kentucky

Beautiful Kentucky Lake at Ken-Bar Resort (Gilbertsville, Ky.) will be the site for the first weekend of Fontana Frolics January 21-23, 1972. Callers Al Brownlee, Bill Volner and Jack Watts with round dance instructors George and June Hull make up the team set to entertain the dancers. For information write Mrs. Bill Volner, P.O. Box 702, Sikeston, Missouri 63801. —Betty Volner

Kentuckiana Square Dance Association, Inc. have set the dates for their Spring Festival — April 14-16, 1972. Chairmen Russel and Roberta Carty are hard at work lining up workers to assist them in planning for the event. Jim and Mae Koepper have been appointed Publicity Chairmen.

—Harry and Norma Bryan

Manitoba

Manitoba is having its first "IN PROVINCE CONVENTION" with all Manitoba callers and round dance instructors. It will be held Nov. 19-20 in Garden City Collegiate, Winnipeg, Manitoba. Callers and round dance instructors on the roster represent every area of Manitoba and should add up to a real fun filled week end. For information contact Peter Blyth, 1071 McMillan Ave., Winnipeg 9, Manitoba.

Colorado

The Southeast Area Council decorated a float and participated in the first "American Heritage Day Parade" in Colorado Springs. A box supper at the Carriage Stop and a square dance followed the parade. The group also signed petitions to have square dancing declared the National Heritage Dance.

—Jack and Peggy Halfacre

Alberta

Gay spirits and enthusiasm prevailed throughout all sessions of the weeklong 16th Alberta Square Dance Institute held annually at the Banff School of Fine Arts, Banff, Alberta. Majestic mountain scenery, excellent facilities, and the faculty (Manning and Nita Smith, Jon and Shirley Jones, Johnny and Marjorie LeClair) inspired 18 squares of dancers to enjoy all aspects of their dance holiday. Ernest and Emilie Wildermuth, the grand young-at-heart couple of Omak, Washington, were honored on the occasion of Ernie's 85th birthday on June 25th with a huge cake and rounds of good wishes. Next year they will

mark their 60th wedding anniversary. The popularity of the institute is reflected by the growing waiting list and almost total re-registration of the dancers each year. Next year's institute will have a faculty change of Beryl and Kerrie Main replacing Jon and Shirley Jones and will be held June 18-24, 1972.

Pennsylvania

The Horseshoe Squares of Altoona will hold a Fall Festival on Sunday, October 3 at the Frohsinn Club in Altoona. Callers scheduled are Curley Custer and Bruce Williamson with Evelyn and Bob Supko handling the rounds. Space is limited to 20 squares and reservations may be made by contacting Dee and Marge Yingling, 301 6th Ave., Juniata, Altoona, Pa. 16601.

—Doris & Jim Klueg

The week of Sept. 13-17 was a fun week in the Delaware Valley Area. A public demonstration of square dancing was held in the lobby of Philadelphia's leading newspaper, The Evening Bulletin, during the week to help promote National Square Dance Week. Local callers were on hand to welcome guests and call demonstration dances. The same week the Federation of Delaware Valley Square Dancers held their 10th Annual Convention at the Bellevue Stratford Hotel.

—Dick Boren

New Jersey

Guest callers at the Hayloft, Asbury Park will be Cliff Brodeur on Oct. 2; Al Brundage on Oct. 16; and Paul Andrews on Oct. 23.

—Sylvia Keleigh

Texas

A petition urging the Congress of The United States to proclaim the American square dance as the National Folk Dance was signed by several thousand dancers at the Texas State Festival in San Antonio.

In excess of 1,100 Texas square dancers were registered at the 20th National in New Orleans. A Texas afterparty was held on Friday night at the Jung Hotel and the dancers wore their "National Attire — Yellow Rose of Texas."

Japan

The first square dance Jamboree to be held on the island of Kyushu was a great success. Over a hundred square dancers whooped and hollered for nearly twelve hours. Some seventy Japanese dancers participated and two excellent Japanese callers, Mr. Yasumoto of

Hiroshima Little Squares and Mr. Inoue of the Peacock Squares of Kurume entertained, as did Bob Lockeby.

The 8th All Japan Square Dance Training Week was held at the Olympic Memorial Young Men's Center, Tokyo, June 10 - 13. The square dance has remarkably been promoted in Japan in the recent years. In fact, 210 dancers and callers participated in this dance from all over the country. This training is regarded as one of the most important occasions for settling such various problems as language difference, acquisition of materials, education of callers and instructors, etc. Almost all the callers and leaders out of 80 square dance clubs in Japan participated in this training week. They were taught and instructed by thirty teachers who are authorized by Japan Folk Dance Federation. The instruction was made in accordance with the text book previously written by above teachers, the content of which was researches, translation, new records, etc. On the afternoon of the final day we enjoyed square dance jamboree together with approximately 400 dancers from all over Japan. Written as above, we are everyday making utmost effort for popularizing and promoting square dance in Japan.

—Masaru Wada

Ontario

November 13 and 14 are the dates for the 1971 Ottawa Square Dance Leadership Conference. Included in the staff will be Bob Van Antwerp of Long Beach, California. Bob is eminently qualified to lead sessions concerning leadership in the square dance activity and will bring to the Conference a wealth of experience and knowledge of the recreational aspect of our present-day living and particularly of the square dance activity, which is of prime interest. For information write Angus McMorran, 1463 Grace Street, Ottawa 8, Ontario, Canada.

Nebraska

The Omaha Area Square Dance Callers Assn. will sponsor a "Western Mardi Gras and Night Owl Dance" on Saturday, November 6. The event will be held at the Livestock Exchange Building, Omaha. Further info may be obtained by writing Arlene Lapham, 4971 So. 42nd Street, Omaha 68107.

Okinawa

The Ryukyu Stomper's Square Dance Club

ROUND THE WORLD of SQUARE DANCING

has officially closed due to the members all leaving and Naha Air Base closing as a result of Okinawa's reversion back to Japan. Anyone wanting a square dance contact in Okinawa can contact either of the two remaining clubs. They are: Rice Paddy Promenaders, located at the Elementary School Cafeteria, Kadena Air Base at 8:00 P.M. on Saturday nights (advanced dancing) and Red Hots who dance on Saturday nights at Kuba-saki Hi School Cafeteria. Rice Paddy Promenaders caller is Vince Cirrucci. Bob Guhl and Arnold Strebe alternate calling for the Red Hots.

—William States

Alabama

Alabama square dancers joined their friends in many other states in celebrating Square Dance Week Sept. 20-26. The Montgomery Area Square Dance Assn. held its 12th annual Dixie Jamboree Sept. 24-25. Cal Golden was at the mike for the Friday night dance with Marshall Flippo doing the chores Saturday night. Don and Pete Hickman conducted round dance workshops Saturday morning.

Virginia

The Fairystone Squares will hold their first annual Fall Dance at the Collinsville Rec. Center in Collinsville, Va. on October 2. Dan O'Leary will call the squares with Carolyn and Ed Raybuck in charge of rounds.

Hawaii

Singin' Sam Mitchell and Dick Jones will be featured at the Eighth Aloha State Square Dance Convention to be held at the Honolulu International Center February 4-6, 1972. The convention will be free to all R & R square and round dancers.

California

A whooping, happy crowd of some 42 squares of dancers enjoyed Jerry Helt's calling at the Salinas Armory on July 16 — his 13th year in a row at this occasion. The Man from Cincinnati has become part of the tradition of Big Week when the California Rodeo is held in Salinas; the dance is sponsored by the Rodeo Association. Some of those attending hadn't danced since last year; others dance every night but Jerry called a program that kept them all moving in rounds and squares. The big balcony was jammed with

spectators — hopefully next year's square dancers?

Square dance clubs of the Monterey Peninsula have ganged together to build and present a square dance float in every parade they can find in the area. At Seaside on July 4 they garnered a \$100.00 "first" which will help in maintenance of the vehicle. They rode in the San Juan Bautista Parade and the Salinas Rodeo Parade and have several more on the schedule. The float is shaped to represent a "little red school-house." The "teacher" (caller) stands at the rear and dancers perform as the float is moving along the parade route.

Save these dates — October 8, 9, 10 — that's when the Santa Clara Valley Square Dancers Assn. have scheduled their 15th Annual Jubilee. The event will take place at the County Fairgrounds, 344 Tully Road, San Jose. Bob Augustin and Jim Coppinger will be on hand to call the tips while Paul and Marye Stutsman will ably handle the round dance portion of the program.

The Westerners of Eureka held their 2nd Anniversary Dance on Sept. 18 at Loleta Pavilion. Dick Wabel of Fresno officiated as caller for the event.

Michigan

Cobo Hall in Detroit will be the locale for the 11th Annual Michigan Square and Round Dance Convention November 5, 6, 1971. Many talented Michigan callers will be joined by Bob Page of Hayward, California, and Dave Lightly of Des Moines, Iowa to call for the dancing. Phil and Norma Roberts of New Albany, Indiana will conduct the round dance portion of the program. The sponsoring group is the Michigan Council of Square and Round Dance Clubs which was formed in 1958 and has successfully sponsored 10 State Conventions. Until the 1970 Louisville convention this group held the record for the largest National Convention attendance (18,195 in 1961). Of this number 10,477 registrants were from the State of Michigan. Jim and Dee McKeague, 21300 Pembroke, Detroit 48219 are in charge of registrations for the 11th State Convention.

—Shirley and Mickey Halverson

A special dance featuring Johnny Creel from Metairie, Louisiana was held September 25. The Lansing Circle Eights arranged the

Square Dancing In East Germany

FIFTY STATE FLAGS PROVIDE THE BACKGROUND for caller Paul Greer and a square of dancers from the Berlin Twirl-Aways in the Potsdam Mission yard in East Germany. The group had the distinction of dancing at the mission and lay claim to being the first square dancers to do so.

Mission personnel were on the guest list, as well as numerous Russian dignitaries including the Russian Chief of Staff for East Germany and the USAREUR Chief of Staff on the U.S. side. Only one square of dancers and one caller were allowed to participate, with live music provided by U.S. servicemen stationed in West Berlin. The dancers were well received and perhaps square dancing brought a few smiles where sorely needed. The club is in the process of designing a special badge for East German dancers.

The Twirl-Aways also performed in the In-

dance and the event took place at the Waverly East Jr. Hi School in Lansing.

—*Maxine Jubb*

After twenty one years of organizing, teaching and calling rounds and squares, Wes and Julie Rea announced their retirement as callers for the Promenaders and Starmakers dance clubs. The retirement was effective in May, 1971.

New York

"Greater Participation Through Promotion" is the slogan picked by the officers of the Henrietta Friendship Squares for their '71-'72 dance season. In line with their slogan the club sponsored two free summer outdoor dances during June and July, held in Plaza parking lots. Dubbed "Square Dances Under the Stars", the dances attracted the attention of many area residents and were attended by couples from various area square dance clubs. According to club presidents Ned and Barb Hasbrouck, the dances did the trick in promoting square dancing, as a number of couples have been recruited for fall classes. As a finale to the summer promotion the Friendship Squares were joined by other clubs in the operation of a booth at the Monroe County Fair. The booth was decorated with banners



Dancers participating in the square dance at Potsdam Mission in East Germany were (l to r) Caller Paul Greer, Babs and Jim Roznowski, Gloria and Dick Rivers, Lou and Bob Gerchak and Audrey and Andy Anderson.

ternational Dance Festival held recently in West Berlin, demonstrating once again that "square dancing is friendship put to music."

from area clubs, pictures of square dancing, a slide tape presentation telling the square dance story, as well as information on classes to be given this fall. More such promotional programs are planned for getting "Greater Participation Through Promotion."

The Lucky 7th Annual International Fall Festival takes place October 8 and 9 at the Onondaga County War Memorial in Syracuse. Featured callers will be Jerry Haag, Frannie Heintz, John Hendron, Jack Lasry, Stu Robertson with Charlie and Bettye Procter and Ken and Carol Guyre handling the rounds. The festival last year attracted over 1,800 dancers so this is really a BIG event.

—*Grant and Shirley Johnson*

One of the oldest square dance clubs in the east, the Staten Square Set of Staten Island is 22 years young this year. Jersey Jumping Jester Manny Amor is the club caller and the club annually graduates from 8 to 10 squares. The big event of the year is the annual Installation Dinner Dance held during the latter part of July.

North Africa

The Tripoli Twirlers of Libya danced during the summer on the beach at the Youth
(Please turn to page 78)

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

**ALLEMANDE THAR
BARGE THRU
BEND THE LINE
BOX THE FLEA
BOX THE GNAT
CAST OFF 3/4 ROUND
CENTERS IN
CIRCULATE
CLOVERLEAF
CROSSTAIL
DIVE THRU
DIXIE STYLE
DOUBLE PASS THRU
EIGHT CHAIN THRU
FOLD
GRAND SQUARE & VARIATIONS
LADIES CHAINS
OCEAN WAVE**

**PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
STAR
STAR PROMENADE
STAR THRU
SWING THRU
TRADE
TURN THRU
WHEEL & DEAL
WHEEL AROUND**

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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



October, 1971

A FLYING TRIP TO HAGERSTOWN, Maryland takes us to one of Curley Custer's five clubs for a fine evening of dancing. A man of varied talents, Curley will keep us entertained as he "gives out" with some of his favorite calls. The examples here are not necessarily original with Curley, just a few of his own favorites and those popular with his dancers as well.

Heads lead right
Circle to a line
Centers square thru three quarters
Ends circulate one quarter
Centers in
Cast off three quarters
Centers square thru three quarters
Ends circulate one quarter
Centers in
Cast off three quarters
Star thru
Square thru three quarters
Allemande left

Heads lead right
Circle to a line
Pass thru
Roll the line
Pass thru
Tag the line in
Cross trail thru
Allemande left

Heads square thru four hands
Do sa do to ocean wave
All eight circulate double
All eight split circulate double
All eight circulate double
All eight split circulate double
Right and left thru
Dive thru
Square thru three quarters
Allemande left

Heads half square thru
Right and left thru
Double swing thru
All the boys trade
All the girls trade
Everybody circulate
Everybody run
Everybody fold
Everybody allemande left

From promenade
One and three wheel around
Box the gnat
U turn back
Move onto the next
Cross trail thru
Allemande left

From promenade
One and three wheel around
Box the gnat
U turn back
Bend the line
Cross trail thru
Allemande left

From promenade
One and three wheel around
Pass thru
U turn back
Half square thru
Go red hot

Heads lead right
Circle to a line
Pass thru
Cast in one quarter
Pass thru
Cast off a half
Pass thru
Cast off three quarters
Cross trail thru
Allemande left

Heads lead right
Circle to a line
Pass thru
Boys fold
Star thru
California twirl
Bend the line
Pass thru
Girls fold
Star thru
California twirl
Bend the line
Right and left thru
Cross trail thru
Allemande left

Heads square thru four hands
Centers in
Cast off three quarters
All eight circulate
All eight circulate
All eight circulate double
Allemande left

Heads square thru four hands
 Do sa do the outside two
 Make a wave and balance
 Ends run
 Center trade
 All eight circulate (4 times)
 Wheel and deal
 Dive thru
 Square thru three quarters
 Allemande left

CURLEY CUSTER



Square dance rhythms come naturally to Curley due to his musical background. He began playing the fiddle at the age of 8, made his first radio appearance at the age of 10, and when he was 19 won the National Fiddling Championship. Prior to World War II he had been leader of a traveling western string band known as "Curley and the Ranch Boys". The band appeared on stage at many theaters and clubs, finally disbanding due to the war. Curley and his wife Ruthie have been active in square dancing since 1956. They are the parents of two daughters and travel thousands of miles each year for guest appearances, including a square dance tour to Europe. He has been staff caller at many festivals, conventions and dance vacations throughout the country and has made guest appearances on radio and television, among these a guest spot on the Merv Griffin show. Curley calls regularly for five clubs and teaches several beginner classes each year. When he isn't calling he keeps his hand in flying by demonstrating the Custer Channel Wing Aircraft which was invented by his father. Curley thinks square dance calling is the greatest and feels his whole purpose is to help promote good leadership and to stimulate more interest in the activity.

Heads lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Break out make a big ring
 Circle to the left
 Girls go forward and back
 As couples lead to left
 Allemande left

Four ladies chain
 Heads lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 U turn back
 Break out make a big ring
 Circle to the left
 Boys go forward and back
 As couples lead to the right
 Allemande left

The biennial YEARBOOK published by the Sets in Order American Square Dance Society and containing the more than 1000 different dances, drills, rounds and contras that appeared in the 1970 and 1971 issues of SQUARE DANCING is scheduled to be off the press in December.

WALL TO WALL

By Colin Walton, Eau Gallie, Florida

Heads pass thru
 Separate go around two
 Line up four ends fold
 Spin chain thru
 Girls circulate double girls turn back
 Couples circulate wheel and deal and
 A quarter more step ahead
 Partner trade and a quarter more
 Turn thru left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

HAVE FUN

By George Etzel, Torrance, California

Heads right and left thru
Same ladies chain
Four ladies chain three quarters
Four ladies grand chain
Heads square thru four hands
Swing thru go red hot
Allemande thar slip the clutch
Left allemande

YUP TAG THE LINE

By Bud Brugman, Coquitlam, B.C., Canada

The head ladies chain
Same two lead right circle to a line
Tag the line and go centers in
Tag the line and go centers in
Cast off three quarters
Pass thru and turn back
Two ladies chain
Star thru dive thru pass thru
Circle four heads break to a line
Tag the line and all face in
Pass thru wheel and deal
Square thru three quarters
Left allemande

HAYLOFT SPECIAL

By Bill Barton, Cornish Flat, New Hampshire

Heads whirlaway a half sashay
Pass thru stay facing out
Sides divide and star thru
Circle half dive thru
Square thru four hands
Sides divide and star thru
Circle half dive thru
Box the gnat
Square thru three quarters
Left allemande

SIDE MEN'S DELIGHT

By John Ward, Alton, Kansas

Head two ladies lead to the right
Join up hands and circle three
Ladies break to line of three
Side gents put an arm around each lady
Then promenade those ladies half way round
Lonesome boys promenade outside half way
Lead to the right and circle four
Head gents break to line of four
Then star thru
Square thru three quarters
Find the corners everyone for a
Left allemande

DEEP DIXIE STYLE

By Bruce Welsh, New Orleans, Louisiana

Heads square thru star thru
Right and left thru
Dixie style to an ocean wave
Ladies run ladies trade
Cast off three quarters
Dixie style to an ocean wave
Boys trade boys run
Bend the line star thru
Rollaway turn back
Allemande left

Here are three that make you put on the thinking cap. They are by Ed Fraidenburg, Midland, Michigan.

Sides right and left thru
All four ladies chain
Heads lead right circle to a line
Spin the top curlique
All eight circulate swing thru
Eight circulate spin the top
Four men spin the top
Everyone pass thru
Left allemande

Sides right and left thru
Head ladies chain
Heads square thru swing thru
Men run trade circulate
Couples hinge and trade substitute
Square thru three quarters
Left allemande

Sides right and left thru
Four ladies chain three quarters
New head ladies chain across
Heads square thru curlique
Men run bend the line
Pass thru wheel and deal
Centers curlique
Everyone left allemande

SINGING CALL*

DON'T DILLY DALLY

By Tommy Cavanagh, Romford, England

Record: Hi-Hat #405, Flip Instrumental
with Tommy Cavanagh

OPENER, MIDDLE BREAK, ENDING

Circle left my old man said
Follow the van and don't dilly dally
Four ladies chain
Turn 'em my laddie
Chain 'em back home
Come on back to daddy
Allemande left that corner
Do sa do your partner full around
Promenade her home I stopped on my way
Just to see old friends and now
I can't find my way home
FIGURE:

Heads dance up and back
Then cross trail thru around one
Make a line you know go up and back
Half square thru trade by for me
Allemande left on the corner
Do sa do you see
Go back and swing that corner
Yes swing that corner lady
Left allemande come back and promenade
I dillied I dallied
I talked with June and Sally and now
I can't find my way home

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

I'LL SEE YOU — MacGregor 5021

Choreographers: Emmett and Monette Courtney

Comment: This waltz routine should not be difficult for the dancer with some waltz experience.

INTRODUCTION

- 1-4 Lead hand joined Facing M WALL Wait; Wait; (R Twirl) Side, Behind, Side; Manuv to CLOSED, 2, 3 end M facing RLOD;

DANCE

- 1-4 (R) Waltz Turn to face LOD; Fwd Waltz to end in SIDECAR; Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3 to CLOSED;
- 5-8 (R) Waltz to Turn to face RLOD; Fwd Waltz to end in SIDECAR; Twinkle in, 2, 3 to BANJO; Twinkle Out, 2, 3;
- 9-12 Banjo Pivot, 2, 3 end in SEMI-CLOSED facing LOD; (Cross Over to end in SIDECAR) Fwd Waltz; Arnd, 2, 3 to SEMI-CLOSED facing LOD; Pickup, 2, 3 to CLOSED M facing LOD;
- 13-16 (L) Waltz Turn; (L) Waltz Turn end facing DIAG LOD and WALL; (Twirl Across to end facing RLOD in SEMI-CLOSED) Fwd, L Turn to face RLOD, Fwd; Fwd, Waltz end in BANJO;
- 17-20 Repeat action meas 9-12;
- 21-24 Repeat action meas 13-16;
- 25-28 Banjo Pivot, 2, 3 end in SEMI-CLOSED facing LOD; Fwd Waltz end in BUTTERFLY M facing WALL; Step to OPEN, Swing, —; Rev Roll, 2, 3 end in LEFT-OPEN facing RLOD;
- 29-32 Fwd, Point, —; $\frac{1}{2}$ L Turn to end SEMI-CLOSED facing LOD, Step Back, Recov; Fwd, Side, Recov; Manuv to CLOSED, 2, 3 end M facing RLOD;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1-3 Pivot, 2, 3 to face WALL; (Twirl) Fwd, 2, —; Apart, Point, —.

MY SUGAR — MacGregor 5021

Choreographers: Emmett and Monette Courtney

Comment: An action packed two-step to the familiar tune "When My Sugar Walks Down The Street".

INTRODUCTION

- 1-4 Partners facing M WALL Wait; Wait; Roll LOD, —, 2, —; Rock Swd, —, Recov to CLOSED M face LOD, —;

PART A

- 1-4 Walk Fwd, —, 2, —; Fwd, Close, Back, —; Side, —, Cross to BANJO, —; Side, Close, Cross to SIDECAR, —;
- 5-8 Side, —, XIF to BANJO, —; Side, Close, XIF to CLOSED, —; Rock Fwd, —, Recov, —; Back, Close, Fwd, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5 - 8 except end in SEMI-CLOSED facing LOD;

PART B

- 1-4 Step Apart, —, Point, —; Roll RLOD, 2, 3 to BUTTERFLY M face WALL, —; Turn face LOD, —, Kick, —; (L Spin end facing COH) $\frac{1}{4}$ R Turn to face WALL, In Place, 2 to CLOSED, —;
- 5-8 Rock Swd, —, Recov to BANJO M face LOD, —; Fwd Two-Step; Point Fwd, —, Point Back, —; Fwd Two-Step end in SEMI-CLOSED facing LOD;
- 9-12 Step Fwd to HALF-OPEN, Brush, Step, Turn/Touch to CLOSED M face WALL; Side, Close, Side, Close to face LOD in HALF-OPEN; Fwd, Brush, Step, Turn/Touch to CLOSED M face WALL; Side, Close, Side, Close;
- 13-16 Twisty Vine, —, 2, —; 3, —, 4, —; (Twirl end in SEMI-CLOSED) Side, —, Behind, —; Walk Fwd, —, 2, —;

PART C

- 1-4 Cut, Back, Close, Fwd; Fwd, 2, 3, Knee; Back, Close, Fwd, Check to BANJO M face LOD; Cross, Side, Lock, Fwd end in CLOSED;
- 5-8 Side, —, Side, Close; Turn to SEMI-CLOSED facing COH, Swing, Step Back, Recov; Fwd to BANJO M facing COH, —, Check, —; Cross, Side, Fwd, Lock;
- 9-12 Fwd, —, $\frac{1}{4}$ R Turn to CLOSED M face WALL, —; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end M face WALL;
- 13-16 Side, —, Behind to SIDECAR M face DIAG WALL and RLOD, —; L Turn, —, 2 to BANJO M face DIAG COH and RLOD, —; R Turn, —, 2 to CLOSED face WALL, —; $\frac{3}{4}$ R Pivot, —, 2 to face LOD, —;

SEQUENCE: A - B - C - A - C - A plus Tag.

Tag:

- 1-3 SEMI-CLOSED Fwd Two-Step; Point Fwd, —, Point Bwd, —; Back Away, 2, Point, —.

AVERAGE PEOPLE — Jay-Bar-Kay 505

Choreographers: Lou 'n Darlene Fair

Comment: An easy two-step however it is necessary to watch the sequence.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Turn Away, 2, 3, 4; Step, —, Swing, —; Face, —, Touch to LOOSE CLOSED M facing WALL, —;

PART A

- 1-4 Side, Behind, Side, Behind to OPEN; Walk, —, 2, —; Side, Close, Thru, —; Side, Close, Thru to SEMI-CLOSED, —;
- 5-8 Fwd Two-Step; Fwd Two-Step to CLOSED; Turn Two-Step; Turn Two-Step end LOOSE-CLOSED M facing WALL;

9-12 Repeat action meas 1-4;

13-16 Repeat action 5-8;

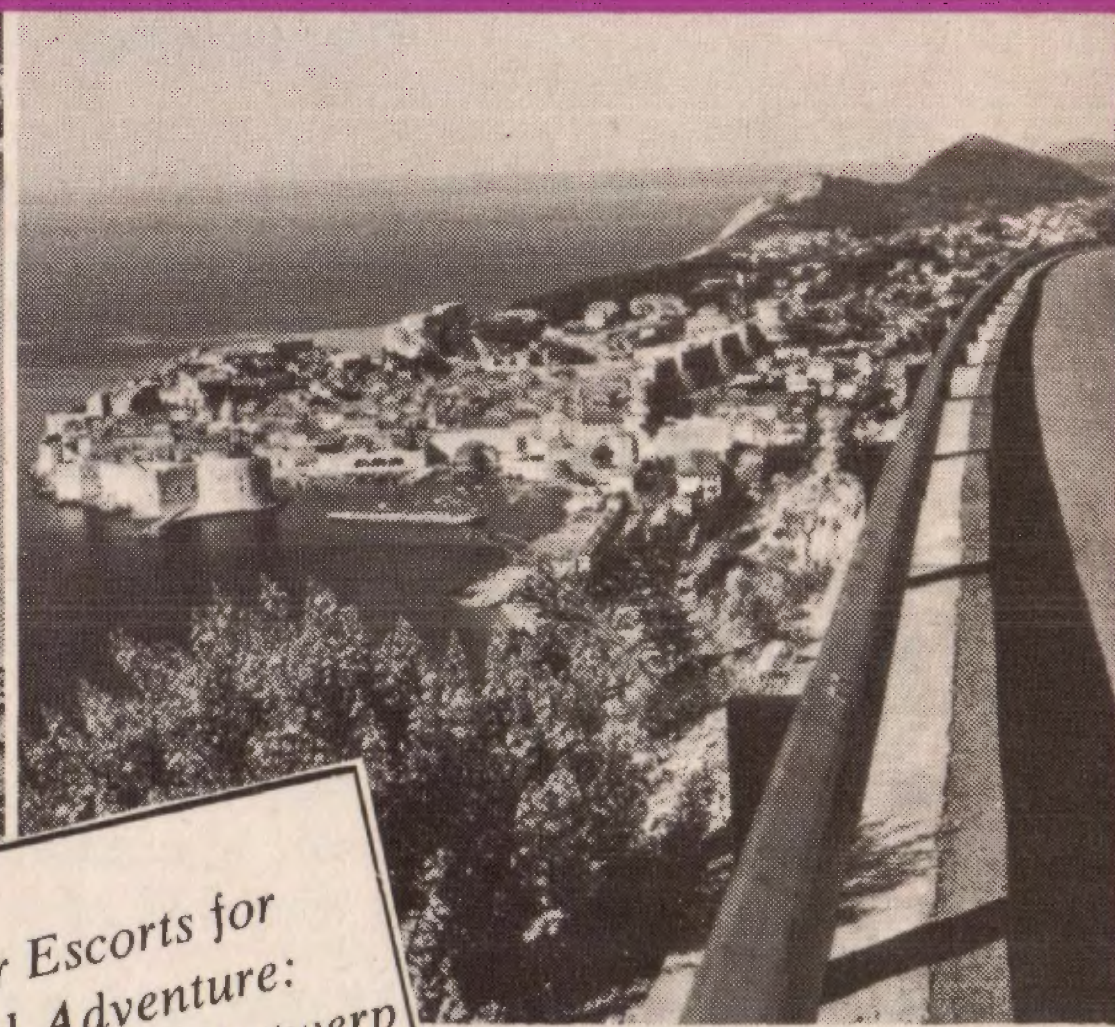
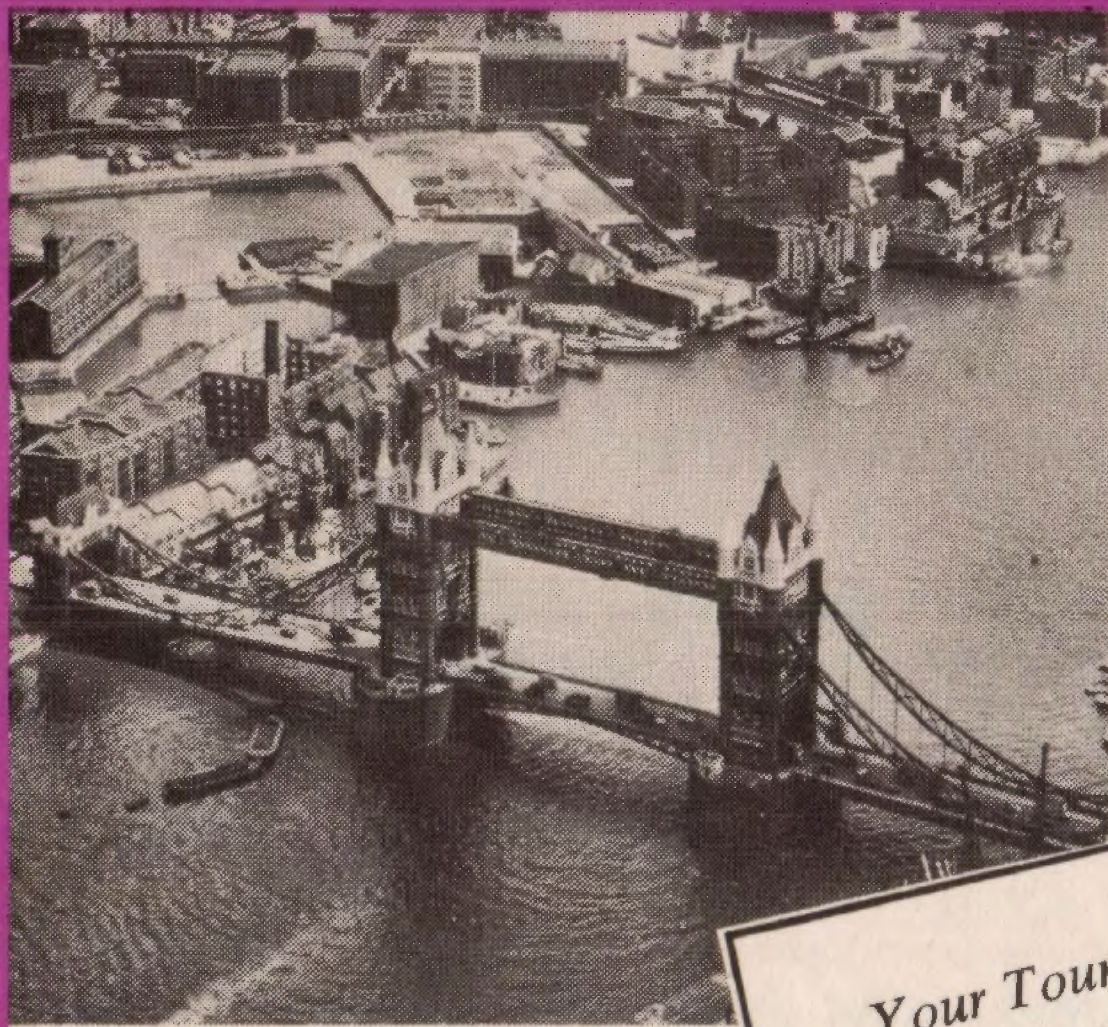
INTERLUDE

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; (Breakaway) Side, Back, Fwd, —; Side, Back, Fwd, end M face WALL, —;
- (Please turn to page 49)

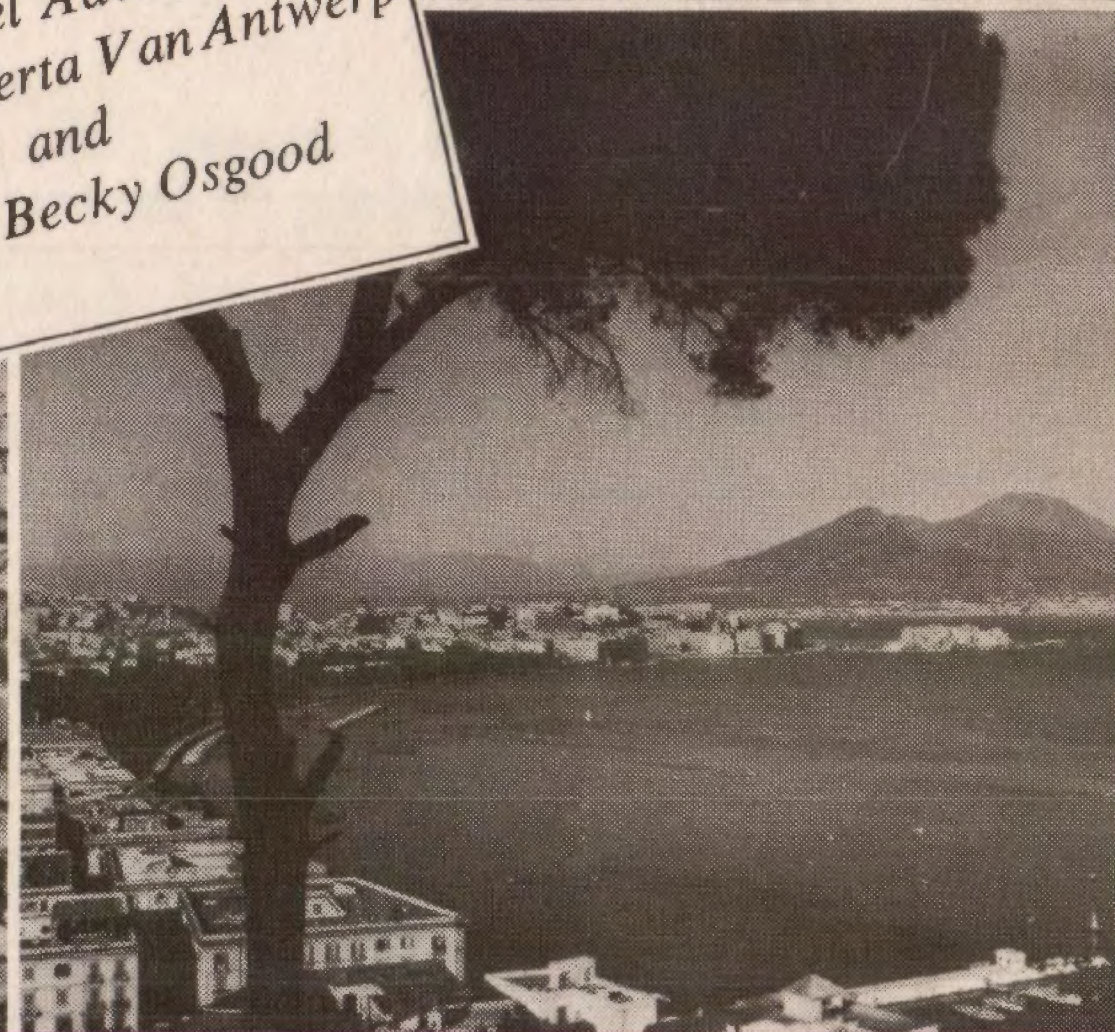
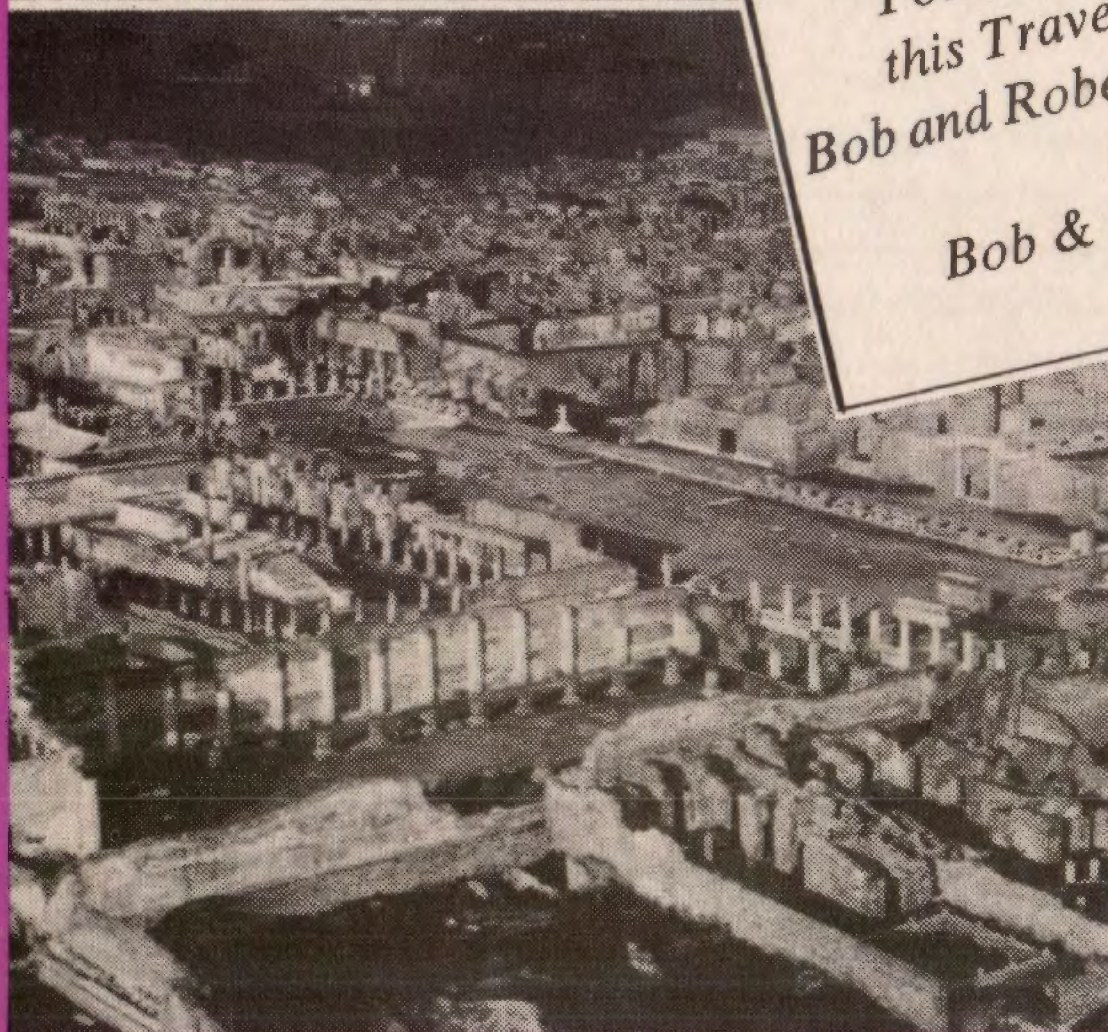
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EUROPE 1972: Off-the-Beaten-Path

September 14 - October 5

American Square Dance Workshop, Inc.

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The BOAC logo features a stylized white wing or chevron pointing to the right, followed by the letters "BOAC" in a bold, black, sans-serif typeface.

EUROPE 1972: Off-the-Beaten-Path Adventure September 14 - October 5, 1972

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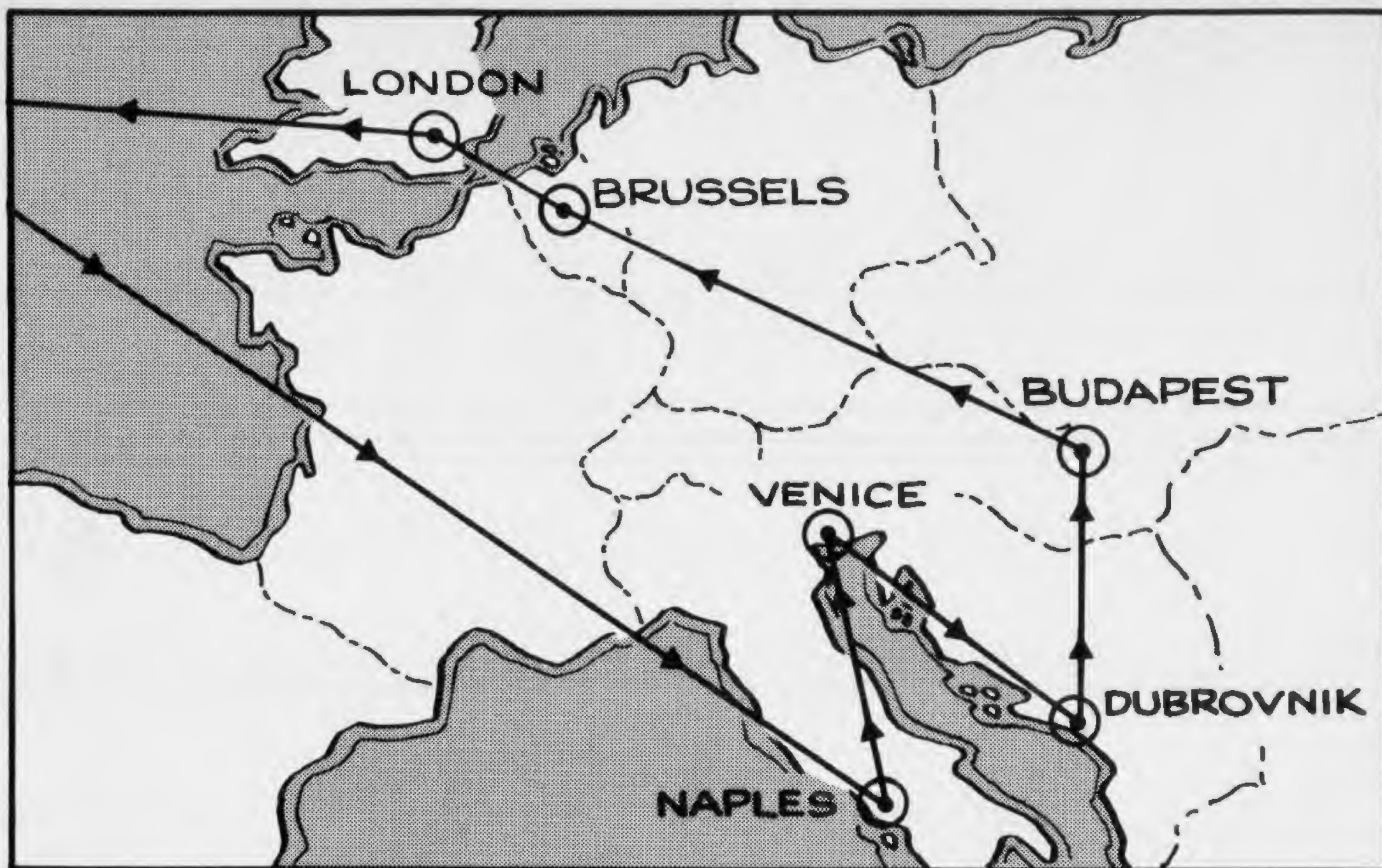
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(for everything described on the following pages)



ITINERARY

1st Day — Thursday, September 14

Today we start our adventure as square dancers board their jets in Los Angeles and other cities enroute to our meeting at the Alitalia Lounge at Kennedy Airport in New York City. From here our Alitalia 747 jet takes us in comfort across the Atlantic on our overnight flight to Italy.

ITALY

2nd Day — Friday, September 15

On our arrival in Rome, we will transfer to the city of Naples, celebrated not only for its scenic beauties but for its commercial, cultural and artistic attributes. We reach our HOTEL ROYAL in time for lunch. The afternoon is unscheduled so we can catch up on sleep missed with the change of time. In the evening we venture forth into the local atmosphere as we sample Italian food and music first hand at La Bersagliera Restaurant.

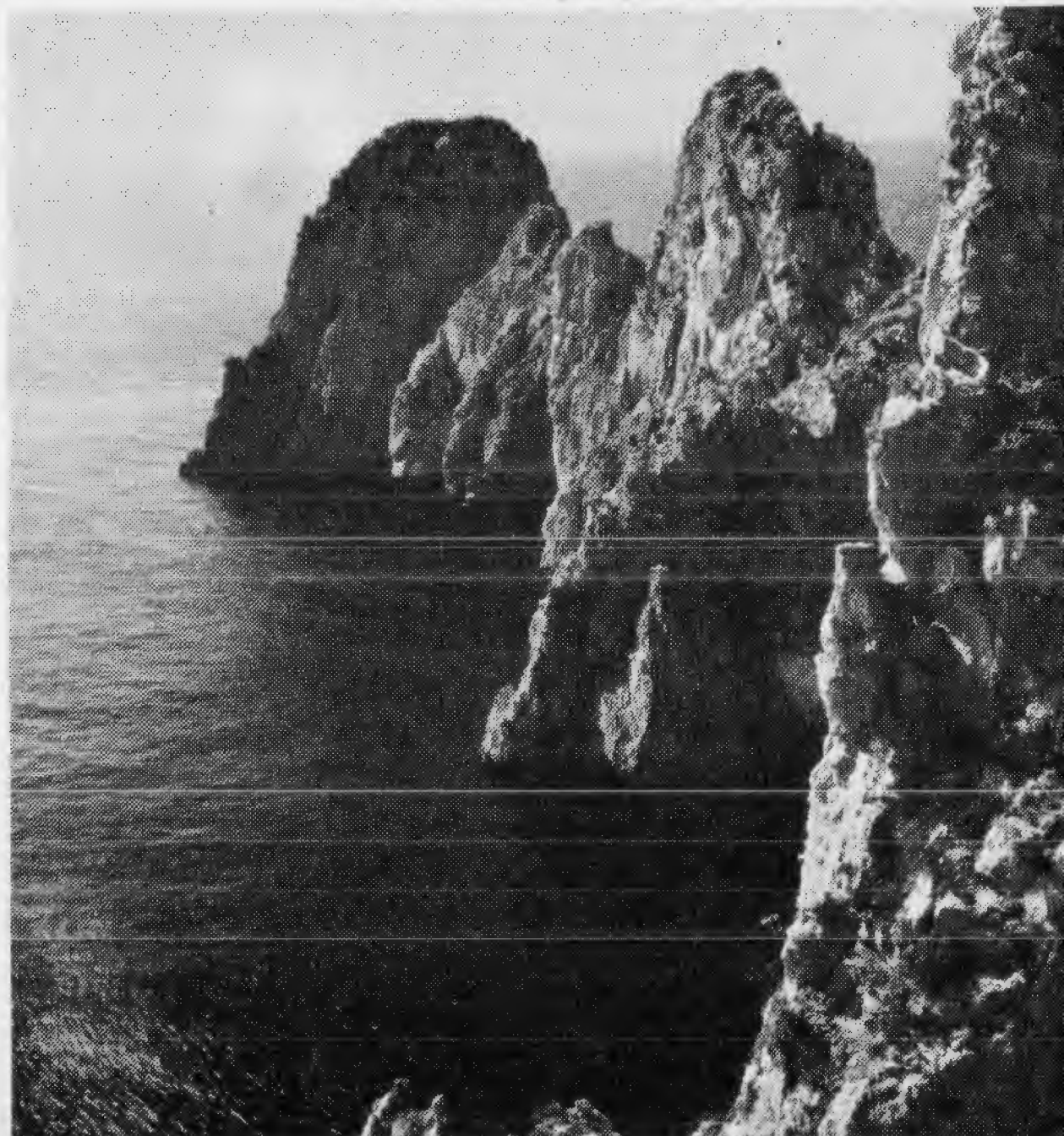
3rd Day — Saturday, September 16

This morning is at leisure for shopping and individual activities. In the afternoon we tour Naples, visiting the 17th Century Royal Palace and the National Museum which houses a world-famous collection of ancient sculpture. Driving along the enchanting Bay of Naples we reach the picturesque port of Santa Lucia. Then on to Solfatara, known as Little Vesuvius and finally a stop at the Monastery of San Martino. We may enjoy a square dance this evening.

4th Day — Sunday, September 17

Today we travel south to see the remarkable excavations of the ancient city of Pompei, buried by the first eruption of Mt. Vesuvius in 79 A.D. From there we proceed along the breathtaking Amalfi Drive to the town of Amalfi for a visit to the Cathedral and to have our lunch, which is included. Then on to Positano and Sorrento, standing on a natural plateau and bounded on

The Isle of Capri (photo from "Enit")





The Ancient Walled City of Dubrovnik, Yugoslavia

with its 18 courtyards, 27 staircases and 321-foot dome. Then on to Matthias's Church bristling with gables, pinnacles and belfries and finally a visit to Fisherman's Bastion, a round Romanesque lookout tower and wall built in the last century. The afternoon is at leisure. Following dinner at our hotel we'll attend a performance of the Budapest Folk Dance Ensemble.

14th Day — Wednesday, September 27

Today we combine a thousand years of history as we take a full day to travel up the Danube to Eszergom, birthplace of Saint Stephen and seat of Hungary's Roman Catholic arch-primate for over seven centuries. Here we'll visit the massive domed Basilica and the ruins of King Bela III Palace. We'll also stop in the photogenic town of Szentendre with its old streets lined with Baroque and rococo houses hardly changed in the last 150 years; charming Visegrad nestled at the foot of Nagyvilam Hill and site of the fabulous 365-room Palace where the medieval Kings of Hungary held court. Lunch is included today as we travel one way by motorcoach and one way by boat.

BELGIUM

15th Day — Thursday, September 28

We leave Eastern Europe behind today and fly to Brussels, headquarters of the European Common Market, where we transfer to our HOTEL PLAZA.

16th Day — Friday, September 29

Today a half-day sightseeing tour will acquaint us with the modern, elegant atmosphere of new Brussels contrasted with the old city and its narrow streets and houses decorated with ornamental ironwork. We will drive past Bourse, the stock exchange, the clock tower with its carillon and 12 moving figures which emerge at noon and midnight. We'll stop at the Grand Place, one of Europe's most beautiful squares, completely surrounded by flamboyantly-decorated 17-Century Guild Houses and dominated by the Town Hall which we will visit. We'll see the

Manneken Fountain, known as Brussels' oldest citizen, and stop at the tiny square, Place du Petit Sablon, with its 48 tiny statues representing the traditional crafts of Brussels. We'll drive past the shopping areas, the Palais du Beaux Arts, the King's Palace and stop at the Palais de Justice. Before returning to our hotel we'll drive thru part of the beautiful Forest of Soignes to Beersel Castle, made of brick and surrounded by a moat. The balance of the day is free for independent activities. In the evening a special activity.

17th Day — Saturday, September 30

Time to catch up with your sleep this morning or get your hair done, or do a bit of shopping. In the afternoon we travel to Malines, once the center of Flemish cloth weaving, where we will visit St. Rombaut's Cathedral containing a 46-bell carillon in its Gothic tower. Then to Antwerp, ancestral home of Bob Van Antwerp and one of the world's great ports, center of the diamond-cutting industry and home of several famous Flemish painters. We will visit Rubens House, built in 1610 and designed by the painter himself, as well as the 14th-Century Cathedral.

ENGLAND

18th Day — Sunday, October 1

Flying today, we arrive in London and transfer to our HOTEL KENSINGTON CLOSE. Until evening, the day is yours. Following dinner we've invited our British friends to join us for a square dance with an opportunity for us to visit with each other as well as dance together.

19th Day — Monday, October 2

This morning it's a two-way stretch with some of us setting out for such fabled sights as the Tower of London, Westminster Abbey, the "Changing of the Guard" (if held) at Buckingham Palace, Dicken's "Old Curiosity Shop" and the many sights for which this city is famous. For others of us who choose, it's a "surprise package" tour with fun guaranteed but with an

three sides by steep ravines. Our return to Naples will be by way of Castelammare.

5th Day — Monday, September 18

A full-day excursion to the Isle of Capri today, one way by hydrofoil, one by steamer. On arrival we'll visit the famous Blue Grotto (weather permitting) and after lunch (included) in the lower town of Capri, we will drive to Anacapri, the upper town, dizzily poised high above the sea. There we visit the Villa San Michele with its magnificent gardens and panoramic view.

6th Day — Tuesday, September 19

Today we fly to Venice, unique city of waterways, and our overnight stay at the HOTEL BAUER GRUNWALD. The afternoon is at leisure for individual sightseeing and shopping. In the evening we'll enjoy a romantic gondola ride thru the quiet canals.

7th Day — Wednesday, September 20

This morning is free until time to board our steamer, the MS Jadran, for our cruise thru the beautiful waters of the Adriatic Sea. Lunch will be served on the ship. During the next day-and-a-half we'll pass such towns as Pula, founded by the Romans in the 1st Century; Rijeka, largest of the country's ports; Rab, southernmost of the Kvarner Islands (incidentally there are more than a thousand islands which provide a calm and crystal clear sea); the ancient defensive town of Zadar; Hvar with its evidence of being inhabited in prehistoric times; Korcula, birthplace of Marco Polo, and Split where we dock and where we may disembark if we choose for a short time.

YUGOSLAVIA

8th Day — Thursday, September 21

In mid-afternoon we arrive in Dubrovnik, medieval city founded in the 7th Century, and transfer to our HOTEL ARGENTINA.

9th Day — Friday, September 22

This morning we set out on a half-day walking tour of the old-walled city of Dubrovnik, where no vehicle traffic is allowed. Visiting the Franciscan Monastery which houses the third oldest

pharmacy in the world, we'll view the merciless instruments of medieval medicine. We'll also see Rector's and Sponza Gothic Palaces and the Cathedral with its fine collection of canvases. Continuing by motorcoach we visit Zarkovica Hill with its panoramic view over the Riviera of Dubrovnik. The balance of today is at leisure. In the evening we'll enjoy a delicious dinner and folk music at a local restaurant.

10th Day — Saturday, September 23

A full day for individual activities in this delightful city. There's unusual shopping available; the local market comes to town each Saturday; perhaps a walk around the top of the ancient walls or a boat trip to one of the nearby islands. We'll have a special treat this evening.

11th Day — Sunday, September 24

A full-day's excursion today, driving thru the fertile valleys of Zupa and Konvale, around the Fjord of Kotor to the medieval town of Kotor. Here we will visit St. Triphun's Cathedral and the Maritime Museum. Then we proceed to the 15th-century island town of Sveti Stefan. The entire village has been restored with narrow streets, towers and fortifications. After lunch, which is included, we'll have time to walk thru the town on our own. Our return trip will include a stop in Budva, founded in the 4th Century, B.C. and noted for its Venetian fortifications.

HUNGARY

12th Day — Monday, September 25

Today is a travel day as we bid farewell to Yugoslavia and hello to Hungary. Upon arrival in Budapest where the Danube River is often called the city's main street, we will transfer to our HOTEL ROYAL. This evening we will be treated to a tasty Hungarian dinner at a typical Buda restaurant, including gypsy music.

13th Day — Tuesday, September 26

Our half-day sightseeing tour begins with a drive up Gellert Hill for a glimpse of hilly Buda and its Danube bridges connecting flat Pest, Buda Castle and the blue mountains. Proceeding to lovely Margaret Island, a paradise of flowers and trees, we visit Parliament House



Pompei—There hasn't been a good square dance here for the past couple of thousand years.

(photo by Enit)

unknown destination. This evening we'll enjoy a show at the famed Palladium Theatre.

20th Day — Tuesday, October 3

This morning we board a boat for a 4½ hour cruise up the Thames River, winding in and out of the lovely countryside until we reach Windsor. Disembarking we'll have lunch in this charming town and then tour Windsor Castle, home of English royalty for 850 years. We return to London by motorcoach via Eton, for a view of this largest and most exclusive of all English public schools.

21st Day — Wednesday, October 4

Today is yours to do with as you wish exploring this intriguing and wonderful city of London. In the evening we'll have a scrumptious Farewell Banquet.

U.S.A.

22nd Day — Thursday, October 5

This morning our adventure ends as we board our BOAC jet and return home with fond memories of the nooks and crannies we've seen as we've traveled off-the-beaten path thru Europe. **BON VOYAGE.**

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet based on 14-21 day IT Group Tour Basing Fares, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of Alitalia, BOAC, or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and First Class local steamer.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$82.00 per person.)

MEALS: Continental breakfast and table d'hote dinners are included. Lunch is included the first day, on all full-day tours and on board the M. S. Jadran.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

TRANSFERS: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

RATES: The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

PLANNING YOUR TRIP IS HALF THE FUN

As you've read this itinerary we hope that you have "put yourself in the picture" and imagined yourself visiting some of those places you've dreamed about since you were very young. Planning well ahead will allow countless hours of anticipation. We'll be sending you additional reading material and information after you register. You'll find the library filled with information on these cities and countries. Remember, while it's impossible to see everything in just a brief three weeks, this tour is planned in detail to include sample highlights of the typical, the beautiful, the historic, the exciting, and the memorable, so that your square dance travel experience will indeed be a happy one.

You'll find that square dancers make ideal travel companions. The size of the group is limited so that we all will get to know each other well. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles address. We welcome your inquiries.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 15, 1972. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrange-

American Square Dance Workshop, Inc.

462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for
Europe 1972: Off-the-Beaten-Path

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 15, 1972. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

signed

(date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

ments. Refunds for airfare are made according to IATA regulations which specify that 25 % of the airfare is subject to forfeiture if cancellation is made under 30 days. Refunds for the one day cruise will be made until July 15, 1972. After that date, this fare is refundable only if the space is resold.

EXTENSIONS: The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare, they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events are completely at liberty to use the time as they see fit.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature will be of an equal or better value than that stated within the itinerary.

LUGGAGE AND REFRESHMENTS ON THE JOURNEY: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals enroute will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please print your names as you would like them on your badges.

_____ (his) _____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood

(AVERAGE PEOPLE, continued from page 40)

PART B

- 1-4 Side, Behind, Side, Front; Side, Behind, Side, Front to SEMI-CLOSED facing LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;
- 5-8 Step Apart, Behind, Side, Swing; Together, Behind, Face, Touch; Roll LOD, 2, 3, Touch; Reverse Roll, 2, 3, Touch;
- 9-12 Repeat action meas 1-4 Part B:
- 13-16 Repeat action meas 5-8 Part B:
- SEQUENCE: A — Interlude — B — Interlude — A — Interlude plus Ending.
- Ending:
- 1-4 OPEN facing LOD Step, Cross, Touch, —; Step, Cross, Touch, —; Step, —, Swing, —; Face, —, Touch, —;
- 5-6 Side, Behind, Side, Behind; Apart, —, Point, —.

NASHVILLE — Jay-Bar-Kay 505

Choreographers: Paul and Laura Merola

Comment: Fast two-step with a Charleston flavor, not too difficult though it is a busy dance.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together to face LOD, Touch;

PART 1

- 1-4 Step Fwd, —, Point Fwd, —; Step Back, —, Point, Back, —; Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL;
- 5-8 Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in CLOSED M face WALL:

PART 2

- 17-20 Side, —, Close, —; Side, —, Close to SEMI-CLOSED face LOD, —; Fwd Two-Step; Fwd. Two-Step end CLOSED M face WALL;
- 21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED facing LOD:

PART 3

- 25-28 Rock Fwd, —, In Place, —; Rock Back, —, In Place to CLOSED, —; Pivot, —, 2 to end M face LOD, —; Rock Swd, —, In Place to SEMI-CLOSED, —;
- 29-32 Rock Back, —, In Place, —; (Twirl end facing WALL) Fwd, —, Face partner and COH M's L and W's R hands joined, —; Rock Apart, —, Recov, —; (L Twirl end facing LOD) Fwd, —, Face LOD, —;

SEQUENCE: Dance goes thru three times plus meas 17-24; meas 25-28 and Tag.

Tag:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step to face M WALL; Side, —, Behind, —; Side, —, Front to SEMI-CLOSED, —;
- 5-8 Repeat action meas 1-4 of tag except to end in CLOSED M facing WALL:
- 9-12 Side, —, Close, —; Side, —, Close, —; (Twirl) Side, —, Behind, —; Bend Knees, —, Chug, —.

EVER AND EVER — Grenn 14148

Choreographers: Fred and Della Street

Comment: An interesting yet not difficult waltz. Eight measures of Part A repeat.

INTRODUCTION

- 1-4 DIAGONAL OPEN Wait; Wait; Apart, Point, —; (L Solo Turn end in SKIRT SKATERS facing LOD) Bwd Waltz;

PART A

- 1-4 Waltz In; Waltz Out; Fwd, Swing, Lift; (L Solo Turn end in MODIFIED BANJO facing WALL) Back, L Turn to face COH, Close;
- 5-8 $\frac{1}{2}$ R Wheel; $\frac{1}{2}$ R Wheel to SIDECAR; Twinkle, 2, 3 to BANJO M face RLOD; (Solo Turn end in SKIRT SKATERS facing RLOD) Rock Fwd, Recov, Close;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in BANJO M facing LOD:

PART B

- 17-20 Fwd Waltz; Fwd Waltz to CLOSED; Fwd, Side, Hook to SEMI-CLOSED facing COH; Thru, $\frac{1}{2}$ R Turn to face WALL, Dip Bwd;
- 21-24 Fwd, Manuv. to CLOSED, Close M facing RLOD; Bwd Waltz; $\frac{1}{2}$ R Pivot to SEMI-CLOSED facing LOD; (Pickup) Fwd Waltz to CLOSED;
- 25-28 Fwd, Side, Close; (Rev Twirl) Back, Turn to face RLOD in CLOSED, Close; Fwd, Side, Close; (Rev. Twirl) Back, Turn to face LOD in CLOSED, Close;
- 29-32 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Side/Turn to REV SEMI-CLOSED, Point Fwd, —; Flare XIB, $\frac{1}{2}$ L Turn to face LOD and SKIRT SKATERS, Close;

SEQUENCE: Dance goes thru twice. Second time thru on completion of meas 32 Point Fwd and Ack.

NIGHT OF LOVE — Grenn 14148

Choreographers: Bunny and Nello Bondi

Comment: This tango with no measures repeating and some with identical footwork keeps you on your toes.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Draw, —, Sweep; (L Spin, 2, Touch to SKATERS for identical footwork facing LOD) Side, Draw, —, Touch;

DANCE

- 1-4 Side, —, Cross, —; Rock Fwd, Recov, Cut, Back; Corte Bwd, —, Recov, —; Fwd, Side, Draw, —;
- 5-8 Side, —, Cross, —; (Transition L Turn, Draw, Flick to end in LEFT-OPEN) Rock Recov, Draw, Flick; Fwd, Point, —, Pickup to CLOSED face RLOD; $\frac{1}{4}$ L Turn face WALL, Side, Draw, —;
- 9-12 Side, —, Thru, —; Rock Swd, Recov, Cross to REV SEMI-CLOSED, —; Recov, Side, Cross, Pickup to CLOSED facing LOD; Fwd, Side, Draw, —;

- 13-16 Fwd, —, 2, —; $\frac{1}{4}$ L Turn to face COH, Fwd, Touch/Spin to face LOD, —; $\frac{1}{4}$ L Turn to face COH, Turn to SEMI-CLOSED, Pickup to CLOSED face LOD, —; Fwd, Side, Draw, —;
- 17-20 Fwd, —, 2, —; L Turn, 2 to BANJO face RLOD, Back, —; L Turn, 2 to SEMI-CLOSED face LOD, Pickup to CLOSED, —; Fwd, Side, Draw, —;
- 21-24 Fwd, —, Manuv to face RLOD, —; Pivot, 2 face WALL, Lunge Swd, —; Recov twd RLOD/Rise, Draw/Cut, Side to SEMI-CLOSED face LOD, —; Corte, —, Recov, —;
- 25-28 Fwd, —, 2, —; Cross Over, 2 to REV SEMI-CLOSED, Fwd, —; (Cross Over) Fwd, 2, Pickup to CLOSED, —; Fwd, Side, Draw, —;
- 29-32 Fwd, —, Manuv face RLOD, —; R Turn to face COH, Side, Draw, —; XLIB Corte, —, Recov to face RLOD, —; $\frac{1}{4}$ L Turn, Side, Draw, —;
- INTERLUDE
- 1-2 Repeat action of meas 3-4 of Introduction
- SEQUENCE: Dance - Interlude - Dance plus Ending.
- Ending:
- 1-3 OPEN Apart, Draw, —, Sweep; (L Spin, 2, Touch to SKATERS for identical footwork) Side, Draw, —, Touch; Corte Back, —, —, —;

CHA CHA FOR TWO — Windsor 4746

Choreographers: Eddie and Audrey Palmquist
Comment: A re-do of "Cocktails For Two" on the Windsor Ballroom Series. A well written Cha Cha routine. Is not for the novice dancer.

INTRODUCTION

- 1-4 OPEN facing LOD no hands joined Wait; Wait; (W Follow) Circle L Chase/2, 3, Circle Chase/2, 3; (Spot Circle) Circle, 2, 3 4 end in OPEN facing LOD;
- PART A
- 1-4 Point Fwd, Point Back, Fwd/2, 3; Point Fwd, Point Back, Fwd/2, Turn face WALL in LEFT-OPEN; Point Fwd, Point Back, Turn In/2, 3 face COH in OPEN; Point Fwd, Point Back, Turn In/2, 3 face WALL in LEFT-OPEN;
- 5-8 Swing L Fwd, Swing L Fwd/ $\frac{1}{4}$ L Turn to face, In Place/2, Turn to face COH in OPEN; Swing R Fwd, Swing R Fwd/ $\frac{1}{4}$ R Turn to face, In Place/2, Turn face LOD in BUTTERFLY; Rock Swd, Recov to BUTTERFLY SIDECAR, Travel Out/2, 3; Rock Swd, Recov to BUTTERFLY BANJO, Travel In/2, 3 end M facing LOD M's L and W's R hands joined;
- 9-12 Fwd, Recov, Back/2, 3; Back, Recov, Fwd/2, 3; Fwd, Recov, Back/2, 3; Back, Recov $\frac{1}{4}$ L Turn face WALL, Spot Turn $\frac{1}{4}$ R/L, R end facing partner and RLOD with M's L and W's R hands joined;

- 13-15 Repeat action meas 9-11:
- 16 Repeat action meas 12 except to end facing WALL and partner:
- PART B
- 1-4 Fwd, Recov, Back/2, 3; Back, Recov, Fwd/2, 3; Push Apart, Recov to face RLOD, Slide Across/2, 3; XRIF, Recov, Slide Across/2, 2 to LEFT-OPEN facing RLOD;
- 5-8 XIF, Recov, Slide Across/2, 3; XRIF, Recov, $\frac{3}{4}$ R Spot Turn/2, 3 face WALL; Fwd, Recov, Back/2, 3; Back, Recov $\frac{1}{4}$ L Turn to face LOD, Fwd/Close, Fwd M's L and W's R hands joined;
- PART C
- 1-4 Fwd, Side Back/2, 3; Back, Side, Fwd/2, 3; Fwd, Side, Back/2, 3; Back, Side, Fwd/2, 3;
- 5-8 Rock Swd, Recov, In Place/2, 3; Rock Swd, Recov, RXIF/Side, XIF; Rock Swd, Recov, LXIF/Side, XIF; Swd, Recov, In Place/2, 3;
- SEQUENCE: Part A - B - 1-8 Meas of A - C - A - Ending.
- Ending:
- 1-3 Fwd, Recov, Back/2, 3; Back, Recov, Fwd/2, 3; (Apart, Recov, L Turn/2, Point to face LOD in SKATERS) Apart, Recov, In Place/2, 3.

TEARS — Windsor 4746

Choreographers: Eddie and Audrey Palmquist
Comment: Nice waltz music, the tune is "Dancing With Tears In My Eyes." The dance is for experienced dancers with many English figures.

INTRODUCTION

- 1-4 DIAGONAL OPEN —FACING Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;
- PART A
- 1-4 $\frac{1}{4}$ L Turn, Side, Arnd to SEMI-CLOSED; $\frac{1}{2}$ R Turn to face COH, Fwd, Back; XIB, Recov, Touch to SIDECAR; L Turn, Fwd to BANJO facing LOD and WALL, Fwd;
- 5-8 Manuv, 2, 3 end in CLOSED M facing RLOD; $\frac{1}{2}$ L Pivot to end facing LOD in SEMI-CLOSED, Close, Fwd; Fwd, Fwd/Close, Fwd; Pickup to CLOSED, 2, 3;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8:
- PART B
- 1-4 (L) Waltz Turn; (L) Waltz Turn to end facing WALL; Whisk, 2, 3 to SEMI-CLOSED; Thru, L Turn, 2 to BANJO M face RLOD;
- 5-8 Back, Back/Lock, Back; $\frac{1}{2}$ R Pivot, Close to SEMI-CLOSED, Fwd; Fwd, Fwd/Close. Fwd; Fwd, Fwd to BANJO, Fwd M facing LOD;
- 9-12 Banjo Pivot, 2, 3 to end facing WALL in CLOSED; Manuv, 2, 3 end M facing RLOD; ($\frac{1}{4}$ R Turn to face WALL, Side, Touch) $\frac{1}{4}$ R Turn to face COH, Side,

Close; (Lunge Side, Recov, Touch)

Lunge Side, Recov to CLOSED facing

DIAGONAL COH and RLOD, Close;

13-16 $\frac{1}{4}$ L Turn, Fwd to BANJO, Fwd; Manuv,
2, 3 end CLOSED M face RLOD;
 $\frac{1}{2}$ R Pivot, 2, Recov end M face
LOD; Back, Side, Close;

SEQUENCE: Dance goes thru twice. Second
time thru retard meas 16 Part B, Step Swd
twd COH to REVERSE SEMI-CLOSED relaxing
knee.

TAKE A GOOD LOOK

*The four dances below use the Trade By
figure. These examples are by Bruce Johnson.
The figure description will be found on Page
18.*

Heads square thru
Split two around one to a line
Star thru trade by
Split the outside two
Around one to a line
Star thru trade by
Left allemande

Heads square thru three quarters
Trade by heads right and left thru
Trade by sides pass thru
All cross trail
Left allemande

Heads lead right circle four
Head gents break to a line
Forward and back star thru
Pass thru trade by
Star thru do sa do
Half square thru trade by
Star thru circle eight

Heads square thru
Square thru three quarters
Trade by
Square thru three quarters
Trade by
Left allemande

TRADE THE MESS

By Jeanne Moody, Salinas, Californi

Four ladies chain three quarters
New side ladies chain across
Number one couple roll half sashay
One and three cross trail
It's around one to a line
All star thru
If you can right and left thru
Dive thru centers pass thru
Star thru pass thru
Wheel and deal centers pass thru
Right and left thru
Dive thru pass thru
Square thru three quarters
Everybody trade by
Left allemande

INTERESTING

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads swing star thru
Do sa do the outside two
Swing thru girls trade
Boys U turn back
Wheel and deal to face those two
Box the gnat (hang on)
Right and left thru
Swing thru girls trade
Everyone U turn back
Step ahead to a
Left allemande

I SAY THERE

By Chuck Jordan, Burnaby, B.C., Canada

Four ladies chain side ladies chain
Sides half sashay heads square thru
Swing thru men run to a line
Dixie style to an ocean wave
Girls run centers trade
Cast off three quarters
Square thru three quarters
Bend the line
Dixie style to an ocean wave
Girls run centers trade
Cast off three quarters
Pass thru bend the line
Right and left thru star thru
Right and left thru full turn
Left allemande

SINGING CALL*

DON'T IT MAKE YOU WANTA GO HOME

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1121, Flip Instrumental
with Vaughn Parrish

OPENER, MIDDLE BREAK, ENDING

You do a left allemande
Turn your partner right gents star left
The girls go the other way
You can pass her on by
When you meet her again do sa do
Weave the ring I say
Don't it make you wanta go home now
Do sa do and promenade on
All of Gods children
Getting weary when they roam
Don't it make you wanta go home
FIGURE:

Well now the four ladies chain
Turn 'em down by the track
Join hands
Circle left around that old floor
You do a left allemande and
Then you bow to your own
Weave by three girls and then
Turn number four with a left
It's a left a full turn and
Now the four ladies chain promenade along
All of Gods children
Getting weary when they roam
Don't it make you wanta go home
SEQUENCE: Opener, Figure twice,
Middle break, Figure twice, Ending.

Your dances, particularly those using the 75 basic movements, are always welcome. All dances are carefully workshopped and may be sent to dance editor, this publication.

SNAP IT UP

My S/Sgt. Bob Lockeby, APO San Francisco
 Heads square thru four hands around
 Swing thru and
 Without a stop spin the top
 Right and left thru now star thru
 Dive thru Frontier Whirl
 Right and left thru
 Do sa do to an ocean wave
 Spin chain thru and balance
 Girls trade and boys trade
 Now boys run around that girl
 Couples circulate wheel and deal
 Center four Frontier Whirl
 Double pass thru and cloverleaf
 Double pass thru and
 Cloverleaf one more time
 Center square thru three hands
 Slide thru to a barge thru
 Dive thru double pass thru and
 Centers in
 Cast off three quarters
 Star thru double pass thru
 Centers in
 Cast off three quarters
 Star thru and then
 Two ladies chain and turn em
 Right and left thru now
 Square thru three quarters
 Left allemande right and left grand

SINGING CALL*

IN MY MERRY OLDSMOBILE

By Bill Saunders, Santa Barbara, California
 Record: Blue Star #1902, Flip Instrumental
 with Bill Saunders
 OPENER, MIDDLE BREAK, ENDING
 Circle left with me Lucille
 In my merry Oldsmobile
 Keep on movin' allemande left
 Do sa do then weave the set
 Down the road of love we'll go
 Automobilin' do sa do (promenade)
 You can go as far as you like with me
 In my merry Oldsmobile
 FIGURE:
 Heads go up and back
 Two ladies chain
 Roll promenade there with that Jane
 Three quarters round outside you march
 Two and four do sa do around
 Pass thru (make an arch)
 Dive thru pass thru star thru
 Join hands circle left
 Left allemande (promenade)
 You can go as far as you like with me
 In my merry Oldsmobile
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending.

KEEP IT UP

By Dan Schmelzer, Torrance, California
 Head ladies chain
 Heads right and left thru
 Spin the top sides divide
 Right and left thru
 Pass thru wheel and deal
 Centers swing thru others divide
 Right and left thru
 Pass thru wheel and deal
 Centers swing thru turn thru
 Left allemande

V — ONE

By Bill Armstrong, Los Angeles, California
 Side gents face your corner
 Box the gnat
 Square your sets just like that
 Four men up and back square thru
 Do sa do full around
 Ocean wave spin chain thru
 Girls trade centers trade
 Girls turn back
 Bend the line
 Left allemande

SINGING CALL*

DON'T LET THE GOOD LIFE PASS YOU BY

By Frank Lane, Estes Park, Colorado
 Record: Dance Ranch #601, Flip Instrumental
 with Frank Lane
 OPENER, MIDDLE BREAK, ENDING
 Sides face grand square
 Did you ever lie and listen to the rainbow
 Did you ever eat a homemade apple pie
 Did you ever
 Hold a child while he was sleeping
 Just don't let
 The good life pass you by
 Left allemande and weave around that ring
 Do sa do and promenade you fly
 Did you ever
 Take the time to help a neighbor
 Just don't let
 The good life pass you by
 FIGURE:
 And now those heads
 Square thru in the middle
 Count four hands you know
 With the sides swing thru I say
 Now boys run
 Bend the line go up and back slide thru
 Right and left thru that way
 Ladies lead do a flutter wheel go
 Full around there's your corner swing
 Swing and then you promenade you fly
 Did you ever
 Squeeze her hand while you were dancing
 Just don't let
 The good life pass you by
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending.

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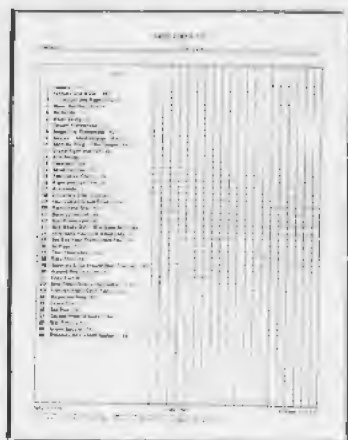
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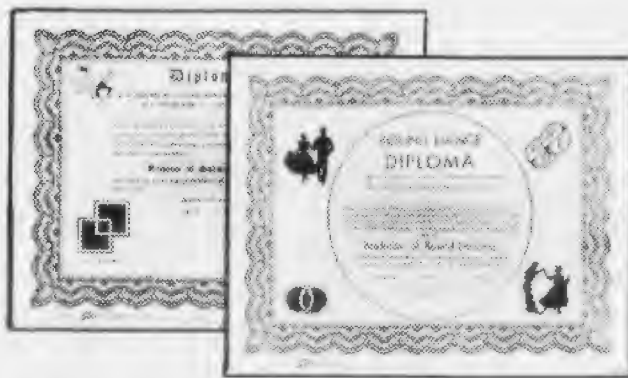
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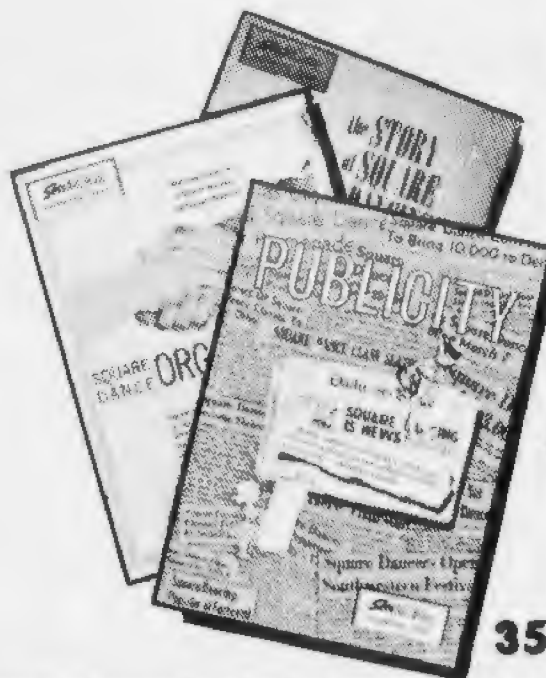
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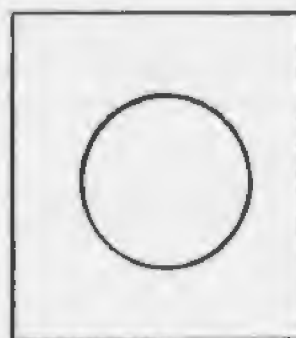
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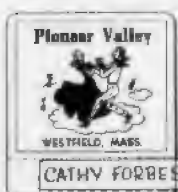
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CALLER of the MONTH



Ronnie Vizard — England

EXPERIENCE IN SINGING and stage work, plus help from his wife Rita, led to Ronnie's complete involvement in what was to become an almost fulltime vocation. The Vizards started square dancing in 1961, and after having completed the basics were asked to take on the job of Club Secretary, a job they held until circumstances forced the club to close in 1962.

Ron's first reaction was to pack up and get out but as one door closed another opened and he was asked by the local minister to start a square dance club. Since he had done only a spot or two as a caller "just for fun", this came as a complete surprise. He gave the suggestion a lot of thought and agreed to try. As a result Yogi Square Dance Club came into being. As the name suggests, this is a teen-age club and Ron still calls for the group.

Ron was chairman of the Northern Area BAASDC and feature caller in 1968-69. He conducts a Funstitute Holiday in Wales, has been featured at many camp-outs and appeared at the Royal Livestock Show where the estimated attendance was 45,000. The culmination of his travels to out-of-town engagements was a 14,000 mile tour of the United States in September, 1970, traveling mostly by bus to see the country from New York to Lake Havasu City, Arizona. Square dancers at Lake Havasu City were so impressed with his personality and calling that he was asked to be the English caller for the dance to be held in conjunction with the dedication of London Bridge in October.

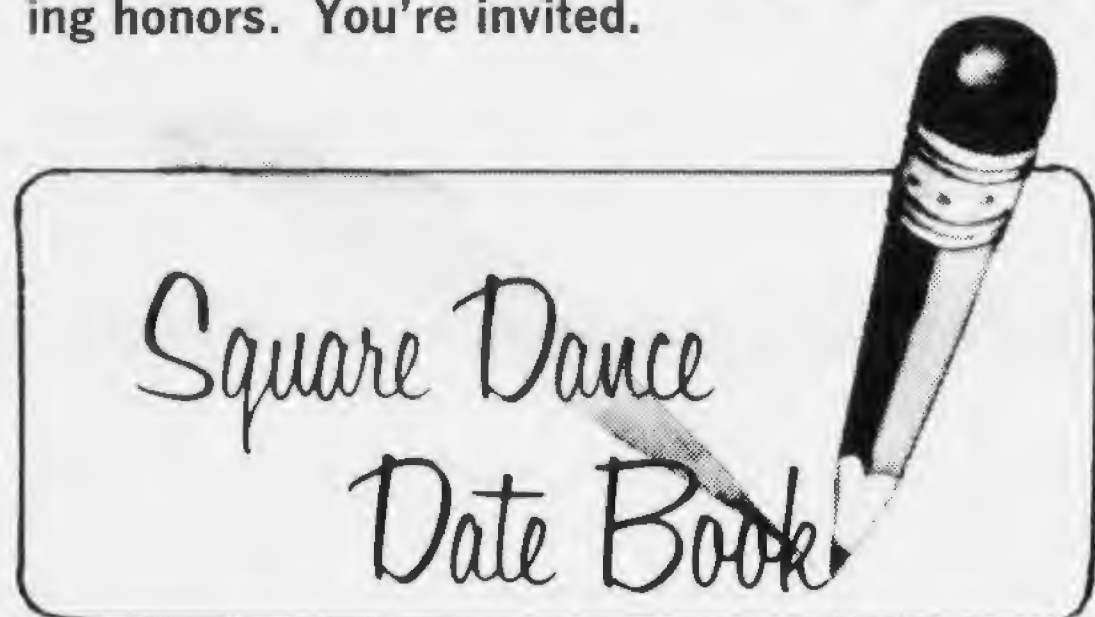
The Vizards have two daughters, Joanne and Deana who are both ardent square dancers, and a son, Wayne, who plays rhythm guitar in Ron's Western band.

Ron's policy is "put as much in as you get

out" and feels that showmanship is a must to be a successful caller. He extends a big "thank you" to his wife, Rita, for allowing him to become so involved in the activity.

AN INTERNATIONAL EVENT

On the 22nd of this month the famed London Bridge will be unveiled in its new surroundings at Lake Havasu City on the California-Arizona border. To mark the occasion, Caller of the Month Ron Vizard and Morris Sevada of Parker Dam, Arizona will share calling honors. You're invited.



Oct. 1-2—7th Annual Fall Foliage S/D Festival, Nat'l Life Ins. Co., Montpelier, Vermont

Oct. 1-2—6th Annual Sq. & Rd. Dance Festival, Coliseum, San Angelo, Texas

Oct. 2—Oromocto Pioneers 2nd Annual Octoberfest, Oromocto Sr. H.S., Oromocto, N.B., Canada

Oct. 2—22nd Annual S/D Festival, Quadra Dangle Club, Laramie, Wyoming

Oct. 2—Fairystone Squares 1st Ann. Fall dance, Collinsville Rec. Center, Collinsville, Va.

Oct. 2-3—Prairie Schooners Fun Festival, Sidney, Nebraska

Oct. 3—Fall Festival, Froshinn Club, Altoona, Pa.

Oct. 8—Silver Anniversary Dance, E.M.B.A. Square Dancers, Todd American Legion Post, 9159 W. Beloit Rd., Milwaukee, Wisc.

Oct. 8—Blue Ridge Twirlers Fellowship & Fun Dance, Frederick Co. Jr. High School, Winchester, Va.

Oct. 8-9—Lucky 7th Ann. International Fall Festival, Onandaga County War Mem., Syracuse, N.Y.

Oct. 8-9—CASDA Chattanooga Choo-Choo Fest., Memorial Audit., Chattanooga, Tenn.

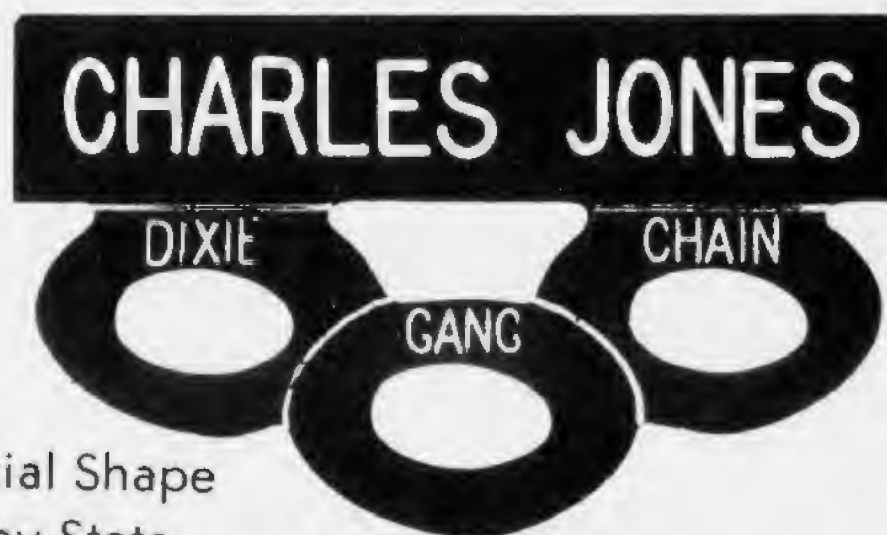
Oct. 8-10—Singles Squares Fun Weekend Dance-A-Rama, State Fairgrounds, Oklahoma City, Okla.

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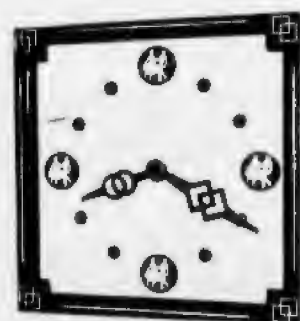


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Oct. 9—3rd Ann. C.K.S.D.A. Callers Cotillion,
Abilene, Kansas

Oct. 9—8th Ann. PSARDA Fall Kick Off
dance, Menchville High School, Newport
News, Va.

Oct. 9-10—Callers Clinic featuring Ken
Bower, Promenade Hall, North Platte, Nebr.

Oct. 10—Outstanding Callers Series, Livestock
Exchange Bldg., Omaha, Nebr.

Oct. 10—10th Ann. Fall Festival, Glendale
Civic Audit., Glendale, Calif.

Oct. 15-17—Autumn Leaves Festival, Reeves
YMCA Gym, Mount Airy, North Carolina.

Oct. 16-17—6th Ann. Syracuse Area Assn.
Festival, Syracuse, N.Y.

Oct. 16-20—"Spirit of 76" 4th Ann. S/D Fest.,
Yorktown Inter. School, Yorktown, Va.

Oct. 22-24—Annual Christchurch S/ & R/D
Convention, Christchurch, New Zealand

Oct. 22-24—15th Annual Hoosier S/D
Festival, Evansville, Indiana

Oct. 22-24—London Bridge Dance, Lake
Havasu City, Arizona

Oct. 23—Florida's Forest Fest., Forest Capital
State Park, Perry, Fla.

Oct. 23—Okla. South Central Districts Fall
Festival, Nat'l Gd. Armory, Lawton, Okla.

Oct. 30—Country Cousins Harvest Centennial
Dance, S. J. Wilson Jr. High,
Victoria, B.C., Canada

Oct. 30—Scrunch Bunch S/D Club 2nd
Annual Freshman Frolic, Franklin Skating
Rink, New Whiteland, Ind.

Oct. 30—Country Cousins 2 + 2 Hard Times
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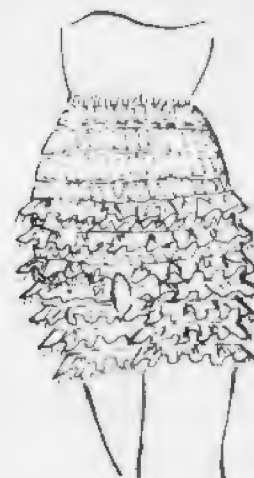
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Oct. 30—Black Hills Assn. Special Dance, South Jr. H.S. Gym, Rapid City, So. Dak.

Oct. 30—Lansing Federation Callers Festival, New National Guard Armory, Lansing, Mich.

Oct. 31—New Frontier Dance, Sokol Auditorium, Omaha, Nebraska

Nov. 5-6—Arkansas State Fed. 22nd Ann. Fall Fest., Student Union Hall, University of Ark., Little Rock, Ark.

Nov. 5-6—11th Annual Michigan S & R Dance

Convention, Cobo Hall, Detroit, Mich.

Nov. 6—Western Mardi Gras & Night Owl dance, Millrose Inn, 135th Q St., Millard, Nebr.

Nov. 6—Lubbock Area Fed. Dance, Fair Park Coliseum, Lubbock, Texas.

Nov. 12-13—Annual Death Valley 49er Encampment Square Dance, Furnace Creek Ranch, Death Valley, California.

Nov. 19-20—Manitoba S/D Dance Conv., Garden City College, Winnipeg, Man., Canada.

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Nov. 21—Thanksgiving Fest. Wheeling Eights, Gretna School, Omaha, Nebr.

Nov. 26-28—2nd Ann. Nugget Thanksgiving Weekend, Nugget Convention Center, Sparks/Reno, Nevada.

FOURTH LEADERSHIP CONFERENCE

The 4th Ottawa Square Dance Leadership Conference will be held from 9:30 A.M. Saturday, November 13th to 3:00 P.M. Sunday, November 14th. The location is the National Research Council, Montreal Road in Ottawa. Bob Van Antwerp, internationally known call-

er and Director of Recreation for the City of Long Beach, California and Norman Rebin, a senior executive in the service of the Government of Canada will lead the group in exploring many areas of leadership. In conjunction with the conference, a callers workshop has been arranged for Friday evening, November 12th. Bob Van Antwerp will conduct the workshop and also call the evening dance on Saturday. Further information can be obtained from Angus McMorran, 1463 Grace St., Ottawa, Canada. Telephone 613 - 733-5535.



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ON THE
RECORD
and



SINGING CALLS

WILD SIDE OF LIFE — Lore 1128

Key: F Tempo: 128 Range: HD
LD

Caller: Gregg Scott

Synopsis: (Break) Four ladies chain across — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half around — down the middle — right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: Catchy tune with an easy flowing pattern. A relaxer. Rating: ☆☆

ANYTIME — MacGregor 2090

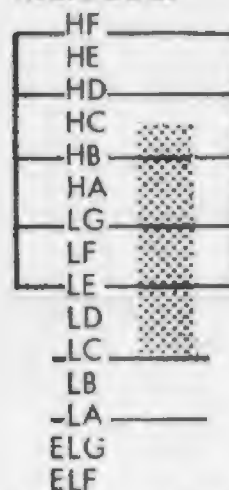
Key: C Tempo: 130 Range: HB
LA

Caller: Kenny McNabb

Synopsis: (Break) Four ladies promenade inside — swing at home — allemande left corner — move by own — right hand round right hand girl — left hand round own — men star right

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

— walk round ring — corner allemande — promenade (Figure) Four ladies chain three quarters round — heads (sides) cross trail round one — line up four — forward and back — star thru — eight chain five — swing number six — promenade.

Comment: Good old standard tune, all your dancers will recognize and enjoy. Easy basic pattern with a good lift. Rating: ☆☆☆

DON'T DILLY DALLY — Hi-Hat 405*

Key: D **Tempo:** 124 **Range:** HB
Caller: Tommy Cavanagh **LA**

Synopsis: Complete call printed in Workshop.

Comment: A good record with good use of instruments for a novelty type number. Good introduction and good ending on record. Good comfortable pattern with enough time to relax and enjoy the dance. Rating: ☆☆☆

DON'T LET THE GOOD LIFE PASS YOU

BY — Dance Ranch 601*

Key: B Flat **Tempo:** 128 **Range:** HC
Caller: Frank Lane **LC**

Synopsis: Complete call printed in Workshop.

Comment: Your dancers should relax with this one. Good instrumental. Good contemporary pattern well timed. Rating: ☆☆☆

LOVINGWORTH — Scope 543

Key: E Flat **Tempo:** 134 **Range:** HC
Caller: Earl Rich **LE Flat**

Synopsis: (Break) Allemande left alamo style — balance — swing thru — forward two — swing thru — forward two to partner — turn thru — allemande left corner — weave ring — do sa do — promenade (Figure) Four ladies chain — one and three square thru four

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-September.

SINGING CALLS

When You're Hot

You're Hot

Wagon Wheel 604

Proud Mary

Kalox 1116

Don't Let The Good

Things Pass You By

Dance Ranch 601

Live For The Good Times

Wagon Wheel 310

So This Is Love

Blue Star 1900

ROUND DANCES

Waltz In May

Grenn 14146

Hi There

Hi-Hat 886

Sweet Mable Murphy

Belco 245

Roses For Elizabeth

Hi-Hat 887

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.



TR 109 - **Step Aside**, Caller, Don Stewart
TR 108 - **Countryfied**, Caller, Bob Baxter
TR 107 - **Gypsy Feet**, Caller, Bob Nipper
TR 501 - **Hoedown, 5¢ Special and Blue Mountain Rag**

RECENT RELEASES

TR 106 - **Swing Wide**, Caller, Don Stewart
TR 105 - **Wham Bam**, Caller, Bill Ball
TR 104 - **Bed of Roses**, Caller, Don Stewart
TR 103 - **Lovenworth**, Caller, Bob Baxter
TR 101 - **Kawliga**, Caller, Don Stewart

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hands — corner do sa do — spin chain thru — box the gnat — pull on by and swing — promenade.

Comment: Good lively tune with full action contemporary pattern. Keeps your dancers moving.

Rating: ☆☆

ONE SONG AWAY — Windsor 4974

Key: D and E Flat Tempo: 120 Range: HB Flat LD
Caller: Nate Bliss

Synopsis: (Break) Four girls star by right — boys step in behind everybody star by right — girls roll out around one man — left allemande corner — do sa do — weave ring — swing — promenade (Figure) Head (side) ladies chain across — same four flutter wheel — half square thru — do sa do — spin chain thru — girls circulate — turn thru — left allemande — promenade.

Comment: Good recording with guitar, accordion, bass, drums and trumpet making use of a key change on the middle for a lift to those who like it. Good action contemporary pattern.

Rating: ☆☆

HEARTBREAK MOUNTAIN — Square Tunes 138

Key: C Tempo: 132 Range: HC LF
Caller: Bob Dubree

Synopsis: (Break) Circle left — allemande left — do sa do — allemande left — weave ring — meet this girl do sa do — promenade (Figure) One and three (two and four) lead right — circle to line — right and left thru — pass thru — wheel and deal — substitute — swing thru — turn thru — allemande — do sa do — corner swing — promenade.

Comment: Banjo, guitar, bass and drums instrumental with strong steady beat. Good action pattern that keeps moving.

Rating: ☆+

DON'T IT MAKE YOU WANTA GO HOME — Kalox 1121*

Key: G and A Tempo: 130 Range: HC Sharp LG
Caller: Vaughn Parrish

Synopsis: Complete call printed in Workshop.

Comment: Good recording with a heavy beat. Good basic pattern easy to follow with a

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BILL
MARTIN



LARRY
JACK

good change of pace beat. (King of The Road type).

Rating: ☆☆☆

A HAPPY MAN — Windsor 4975

Key: C

Tempo: 124

Range: HC

Caller: Don Gibson

LC

Synopsis: (Break) Walk around corner — see saw partner — join hands circle left — allemande left — allemande thar — right — left — men back in a star — shoot star full turn — give right pull by — allemande left — come back one and promenade (Figure) One and three (two and four) square thru four hands — do sa do corner girl — swing thru two by two — men run to right — couples trade —

wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: Boom chuck type of rhythm on a good lively tune with good instrumental. Good contemporary pattern with continuous action.

Rating: ☆☆☆

SUNSHINE FOLLOWS YOU — MacGregor 2091

Key: B Flat

Tempo: 124

Range: HB Flat

Caller: Kenny McNabb

LD

Synopsis: (Break) One and three (two and four) promenade single file — sides (heads) swing thru — spin the top — without a stop pass thru — corner lady swing — new corner allemande — move by own — swing right

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hand lady — promenade (Figure) Two and four (one and three) right and left thru — heads (sides) pass thru — cloverleaf — two and four (one and three) pass thru — right and left thru — swing thru — boys trade — turn thru — corner left allemande — promenade.

Comment: A pleasant renewal of one of the favorites of a few years ago using new patterns for a comfortable dance. Should be a pleaser. Rating: ☆☆☆

HE'LL HAVE TO GO — Mustang 135

Key: C Tempo: 120 Range: HG
Caller: Chuck Bryant LF

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do own — promenade (Figure) One and three (two and four) promenade halfway — down middle — right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande — do sa do own — promenade.

Comment: Easy moving music with piano, guitar, bass and clarinet. Easy action pattern with plenty of time to complete the figures comfortably. Rating: ☆+

GREENER PASTURES — Bogan 1237

Key: E Flat Tempo: 130 Range: HC
Caller: Jerry Thole LB Flat

Synopsis: (Break) Circle left — allemande left — do sa do own — men star left — turn thru with partner — left allemande — do sa do — promenade (Figure) One and three pass thru — separate around one — down middle — right and left thru — pass thru — swing thru — boys trade — box the gnat — right and left thru — dive thru — square thru three quarters round — swing — promenade.

Comment: Pleasant tune with a comfortable beat. Good pattern well timed. Rating: ☆☆

PADDLEWHEELER — Square Tunes 137

Key: D Tempo: 120 Range: HD
Caller: Web Witter LC Sharp

Synopsis: (Break) Circle left — allemande left — do sa do — left allemande again — weave

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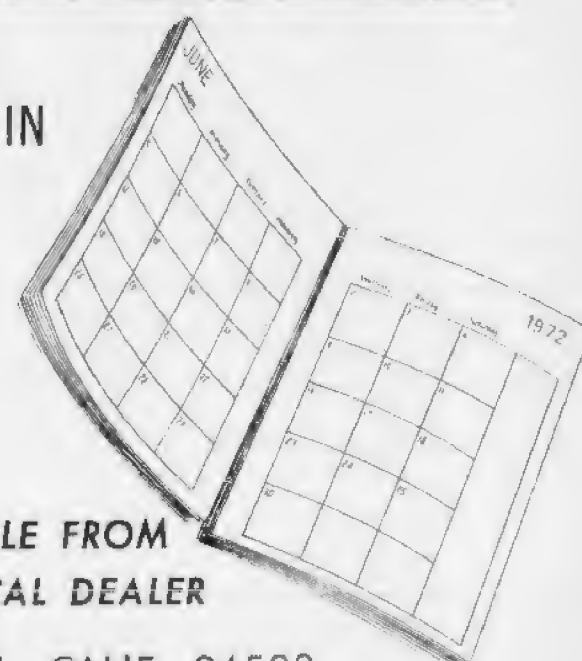
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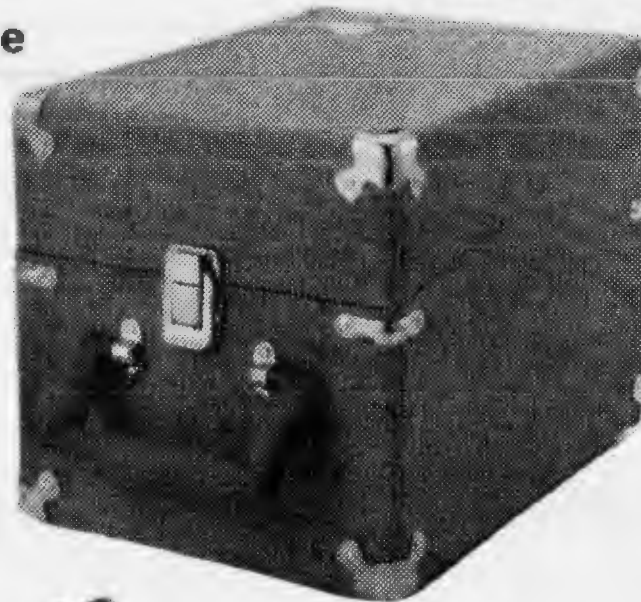
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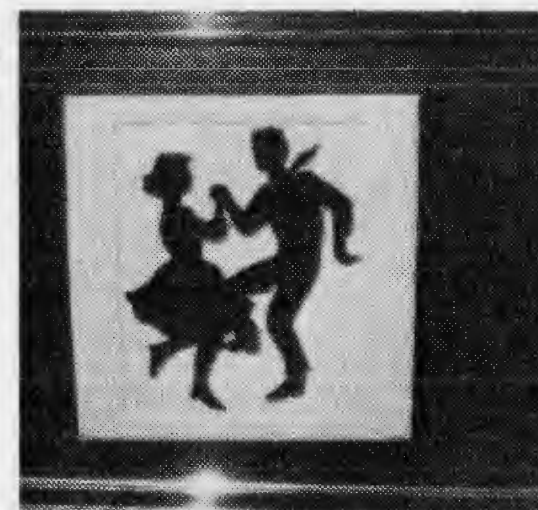
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the ring — do sa do — promenade home
(Figure) Four ladies chain three quarters —
heads (sides) go up and back — square thru
four hands — rock an ocean wave — spin
chain thru — do sa do — promenade home.

Comment: Guitar, banjo, drums, xylophone and
bass instrumental with strong bass back-
ground. Good action pattern not too fast.

Rating: ☆☆

MERRY OLDSMOBILE — Blue Star 1902*

Key: F **Tempo:** 132 **Range:** HD

Caller: Bill Saunders **LC**

Synopsis: Complete call printed in Workshop.

Comment: A familiar old standard with a good

lift from the boys in the bands. Good stand-
ard basic pattern with a couple of new
twists. A pleaser.

Rating: ☆☆☆

OLD FASHIONED LOVE — Longhorn 189

Key: E Flat **Tempo:** 128 **HB Flat**

Caller: Bailey Campbell **LB Flat**

Synopsis: (Break) Four ladies chain — chain
back — allemande left — walk by own —
right hand round right hand girl — left
around own — men star right — allemande
left corner — promenade (Figure) Two and
four (one and three) right and left thru —
one and three (two and four) half square
thru — eight chain four — corner do sa do —

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swing thru — boys trade — swing corner —
swing own — promenade.

Comment: Very pleasant music and good instrumental recording with good contemporary action pattern. (Just reviewed in previous month on another label, both very good). **Rating:** ☆☆☆

SLIPPIN' AROUND — Rockin "A" 1354

Key: D **Tempo:** 128 **Range:** HB
Caller: Virgil Troxell **LB**

Synopsis: (Break) Four ladies chain across — join hands — circle left — allemande left — forward two again left and right — turn back one — left allemande — do sa do partner — promenade (Figure) One and three (two and four) square thru four hands — corner do sa do — swing thru — girls circulate — boys trade — run to the right — bend the line — go up and back — star the square — swing corner — promenade.

Comment: A pleasant tune with full instrumental accompaniment. Good action pattern with option of square thru or star the square.

Rating: ☆☆☆

HOEDOWNS

WHITE LIGHTNING — Lightning S 2000

Key: D **Tempo:** 128
Music: Blue Bonnet Orchestra — Fiddle, Bass, Guitar

CINNAMON TWIST — Flip side to White Lightning

Key: A **Tempo:** 128
Music: Blue Bonnet Orchestra — Guitar, Bass, Fiddle

Comment: Traditional hoedowns with string instruments dominating all the action.

Rating: ☆☆☆

BILL'S BOIL THE CABBAGE — White Lightning 600

Key: A **Tempo:** 128
Caller: Bill Castner

Comment: Piano, fiddle and bass instrumental. Traditional hoedown.

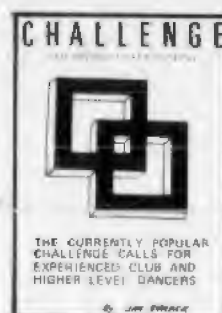
Rating: ☆☆☆

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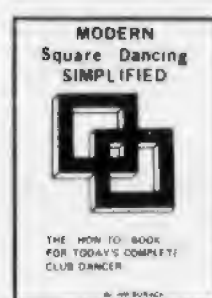
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(LETTERS, continued from page 3)

recognized form of art, as creativity is used in constructing the dance (whether it be good or poor), there is complete justification for using the term "choreographer": an artist who devises dances. You are correct in using it!

I do not agree . . . that you are "doing little or nothing to stem the tide" in regard to the eager beavers who are submitting more and more difficult, complicated material. You have consistently editorialized on the problems confronting the square dance scene ever since the

late 1940's. . . . No one has been more perceptive of the problems (and the good points) in the square dance movement and no one has done more to find a solution to them. Unfortunately, you have not had the entire backing of those in the field who should have enough intelligence to recognize your efforts . . . Until those who complain offer constructive criticism and help to rectify the problems they perceive, they are to be viewed as agitators who could do more harm than good to this great activity . . . and harm to the people

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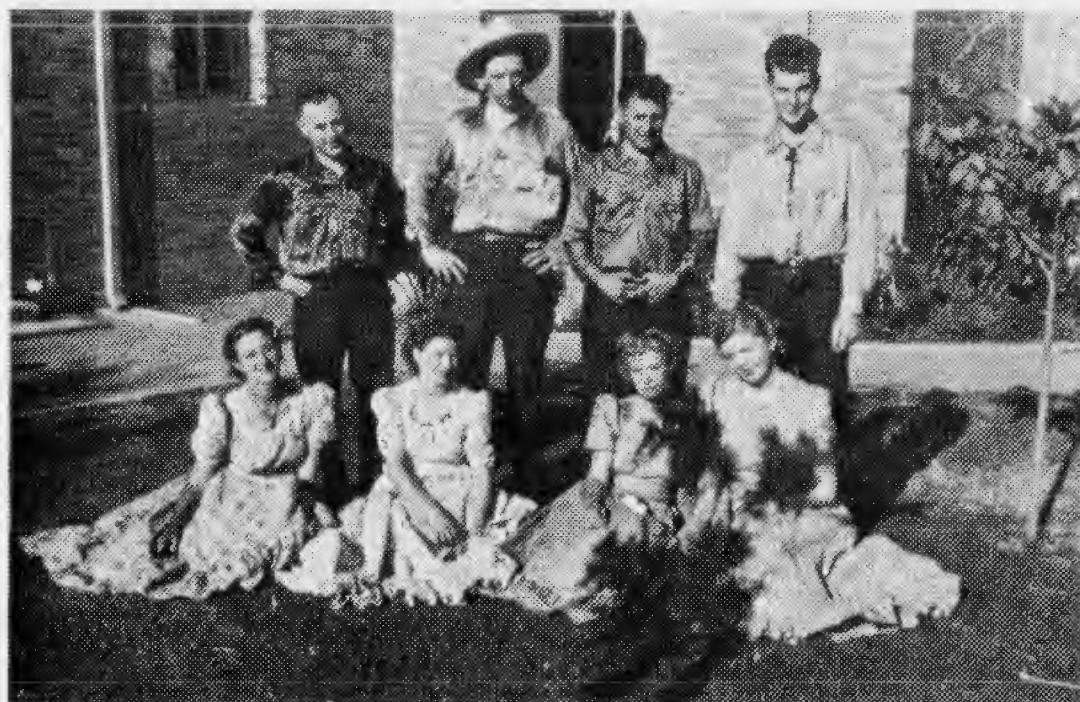
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who are trying their best to preserve our national folk dance in its true perspective.

Pat Phillips
Bridgewater, Massachusetts

Dear Editor:

I thought you might be interested in having the enclosed picture of the first "modern" square dance group (from the San Francisco Y.M.C.A.) to compete in the State Fair in



1941. We really didn't win, we lost by one point to the old timers from the Mother Lode Country. The judges were rather bewildered by our "new" style of dancing.

Jeanette and Don Trumley
Converse, Texas

I can't tell you what a delight it is to "go back to the early days." Perhaps other readers have pictures or experiences they'd like to share.
—Editor.

Dear Editor:

I thought you might be interested to know that during June of this year the 17th National, Inc. (Omaha 1968) sponsored a five-day callers institute conducted by Dick and Ardy Jones. All who attended heartily agreed that it is no wonder our activity is as great as it is with leaders like Dick and Ardy devoting their

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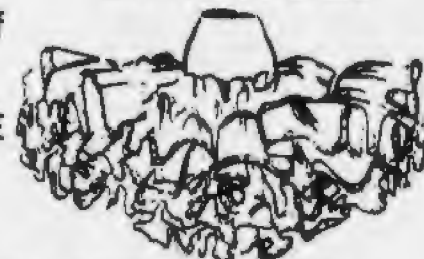
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time and exceptional talents to promote better calling and leadership in square dancing. Their inspiration, sharing and knowledge, unlimited store of ideas, and very effective method of critique made this clinic one of the most beneficial learning experiences a caller could have in his calling career. Thirteen Nebraska callers take their hats off to Dick and Ardy.

R. D. Bertlshofer
Ralston, Nebraska

Dear Editor:

My wife, Marie and I have just returned

from a pleasant trip to England, made even more pleasant because of Sets in Order. A short while ago in one of your issues was a "World Directory of Volunteers" for square dance information. We contacted Viv Cannon in London who was kind enough to send us a copy of Let's Square Dance, the monthly publication of the British Assn. of American Square Dance Clubs. When we got to London we called him and he made arrangements for us to dance at Wanstead, England, just outside of London, with the Blue Mountain



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ERNIE KINNEY

Square Dance Club, caller Howard Marks. Viv met us there, did some calling himself, and a grand time was had by all. We met many nice people and Howard Marks outdid himself as did the rest of the club, to make us feel at home and played special music for square dancing which they thought we would like. Later, Viv drove us back to our hotel in London and we had a nice chat about everything from square dancing to world affairs. I am glad we were able to contact someone so that we could dance abroad. It was quite

an experience. Anyone who goes to England will find hospitality at its best there, dancing and otherwise. We hope to return next year.

Grayson Jones

Richmond, Virginia

Dear Editor:

Seldom do you see a combination of round dance club and instructors that is successful for 11 years. The Mel-Rounders of Melbourne, Florida is just such a club. However, John and Betty Jones are retiring as instructors of the club they organized 11 years ago, for a

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well-deserved rest, but will continue to dance with the club as Honorary Lifetime Members. On April 28, eighty club members and dancers gathered for a dinner and dance to pay tribute to the Jones' for all their devoted and capable service. As we will be assuming the role of instructors in their place, we are well aware of the task ahead in filling their shoes.

Carl and Joyce Bornmann
Palm Bay, Florida

Dear Editor:

For many years my wife and I have faithfully supported our club and have visited many other clubs, plus attending many large and small festivals. For some time now we have been hoping to find a way to occasionally put more challenge into our square dancing. Because most clubs sponsor a beginner class each year the club and festival caliber of dancing must of necessity remain at the fun but mediocre level. Therefore, we would like very much to see an "All Patter" dance organized with the emphasis on good dancing, using interesting and challenging hash. This program should be designed for the dedicated and experienced dancer with the purpose of holding his enthusiasm and thus keeping him in the square dance picture. (See pages 64 and 65 of the May issue of **SQUARE DANCING**).

Earnest Widvey
New Orleans, Louisiana

Because of the fact that the folks in Watertown, South Dakota are having a successful program of this type there's every reason to believe that other areas trying out this project will find it successful. More power to you. — Editor

Dear Editor:

In Canada there are three levels of dancing — "Class," "Intermediate" and then Club. First

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level covers 50 basics, second level covers 75 and by the end of the second season you have a smoother and more confident dancer. Absorbing "1 season" people into a club puts tremendous pressure on both groups. Besides, what's the rush to get to the top? It should be fun and comfortable all the way and not a battle of the classes and through it all experienced dancers should pause and reflect on the faces that helped them, way back when.

Herb Partington
Stoney Creek, Ontario

Dear Editor:

I am now in Alaska. The Air Force sent me to a small radar site 8 miles north of the Arctic Circle. Consequently my only association with square dancing has been fond memories, your magazine, and singing square dance songs in the shower.

Don Mallory
Remote Alaska

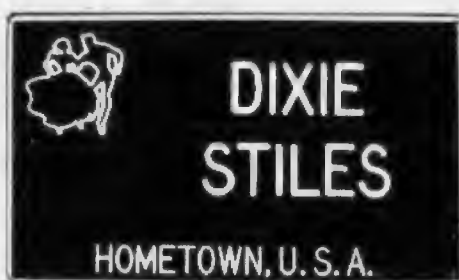
Dear Editor:

Are there any square dance dress patterns designed for the expectant mother? Somehow regular maternity clothes aren't really able to set the mood for square dancing. Would love to hear any suggestions.

Carthel Smejkal, c/o Mobil Oil Ltd.
P.O. Box 404, Tripoli, Libya

Dear Editor:

We just returned from New Orleans and the 20th National. I must say we enjoyed our dancing in Louisville much, much more. We thought the sound in the Rex Room was very poor . . . We went in two hours early to get a seat then all the people came in late and stood in front of us so we were unable to see half of the show. I wish there was some way they could show the interior of the building



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Don and Helen Davis
Georgetown, Illinois

Dear Editor:

I thank Cal Golden everytime I start to call
for the help he gave me in addition to his
friendship and the help he still gives. To me
Cal . . . is one of the all-time greats. He puts
his love for square dancing across to the danc-
ers and I have never met one yet who
wouldn't say there goes a man who loves his

work. I hope someday I can live up to the
standards Cal has set forth for himself and
has taught his students in dancing and calling.

MSG James Cholmondeley
Viet Nam

Dear Editor:

For some time I have received regularly
each year several letters from people from the
United States who ask me if there is any place
in France where they can square dance. I
would like it very much if in one of your Sets
in Order magazines you would explain that

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**AT YOUR
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here in France, to my knowledge, they haven't square danced since the departure of the Canadians and Americans. And if there is still some square dancing in existence here I would like very much to know about it. In the hope of a good response and in thanking all the square dancers for their interest, I would also like to thank all the friends I have here in France in the Club du Chateau de Mercy in Metz.

Francois Mey
Metz-Magny, France

Dear Editor:

First, I must say that we agree wholeheartedly with Jim Schnabel's View from Here, "The Qualities That Make a Good Dancer" in the April issue of SQUARE DANCING. The second reason for writing is to inform you that our association, Northern California Square Dancers Association, has adopted the Sets in Order Basic Program as a guide to teaching newer dancers.

Morris Hallberg, Newark, California
WE RECEIVE LETTERS

Of the hundreds of letters received by your Society each week, only a few fit into the limited

amount of available space. This month we're printing 14 letters from 9 states, 1 Canadian Province and 4 countries overseas. Although we would like to answer every letter we receive (and do a pretty fair job of it) we unfortunately can't answer them all. So if you write and don't hear back, just know that your letter was appreciated.

TIP FOR DANCERS

Carry a small bar of soap (such as provided by hotels and motels) in a pocket or handbag. Use the soap dry, rubbing freely on the sole and heel areas of shoes to prevent slipping on highly waxed floors. It works equally well on concrete and tile. Happy dancing and fewer clenched toes.

From the Westerner Square Dance Association (California) Newsletter.

POSITION'S EVERYTHING

John Minton, writing for Square HiLites of Lima, Ohio, says: "Dancers **MUST BE TAUGHT** or **MUST LEARN THEMSELVES** to keep a good traffic pattern in the square, ending each movement in the **FACING DIRECTION** called for. To do so takes practice,

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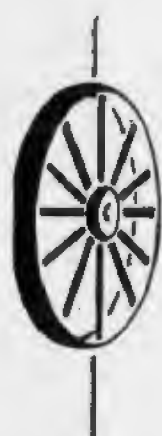
Beryl Main

WW #604

**"WHEN YOU'RE HOT,
 YOU'RE HOT"**

By Ken Bower

Music by
 The Wagon Masters



Ken Bower

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effort and forethought, but the result is more squares danced to completion, with more satisfaction gained from having danced a FLOWING DANCE."

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Square Dancing is:

Part of our American Heritage
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 —and meaning it
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 to count
 A way of expressing yourself by
 participating
 Something you never get tired of, even
 though you are tired out
 Social environment that's *way out man*
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 An activity with a language all its own
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SQUARE

Something nobody should be without

Our thanks to Lynn and Millie Mixer of Pioche, Nevada, for sharing their thoughts on square dancing with us.

AMATEUR NIGHT

Hi Taws of Pearl River, N.Y. has a suggestion for those clubs who don't have a caller for a night — try Amateur night. They did, and had a ball! Did you as a dancer ever wonder how come the caller did a singing call a little off beat; didn't have enough breath to

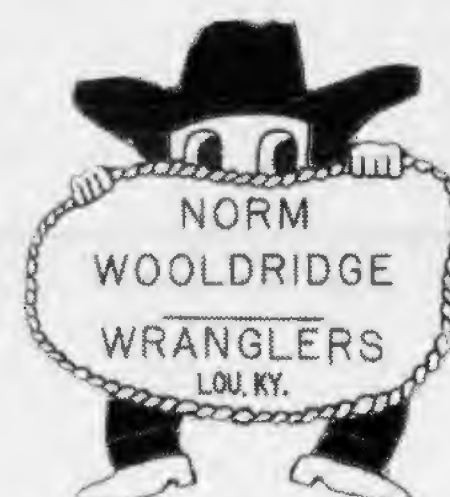


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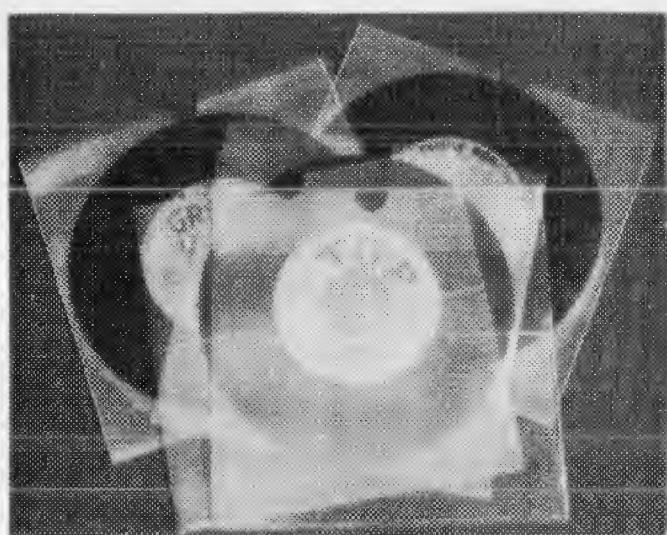
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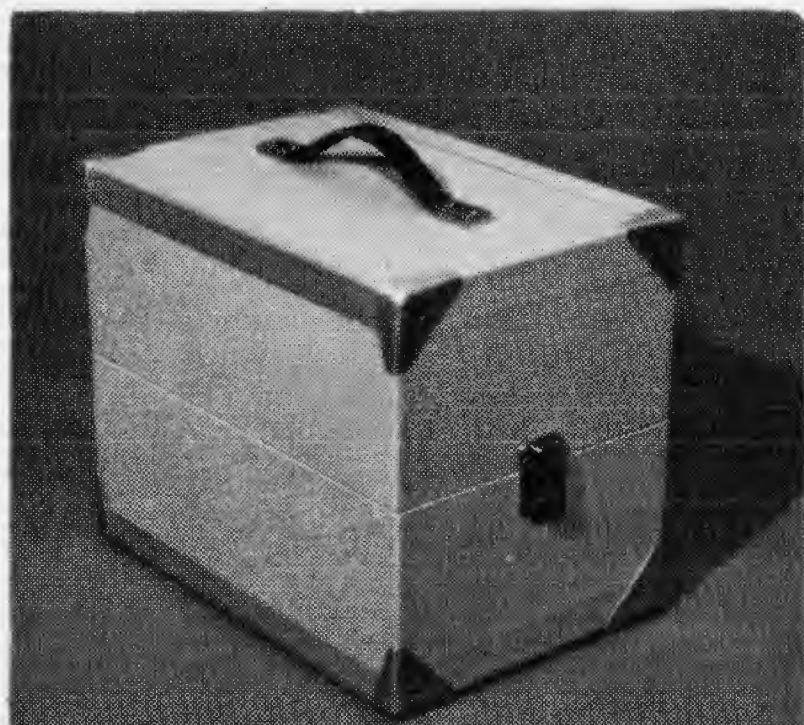
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LR-008 — "My Feet Too Big" Called By: Bob Van Antwerp

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finish a part, etc? Well, get on the other side of the mike and find out — 'tis not as easy as it looks. Other clubs who've had such nights also agree!

From Grand Square, Publication of Northern New Jersey Square Dancers' Association.

THIS WE LIKE

Reprinted from the December, 1970 issue of The Chatterbox, the official magazine of European Square Dancing, Chris Vear, Editor.

"How do I become a square dance caller?"

"Purchase a bag of marbles and put all the

marbles in your mouth. Everyday you practice, spit out one marble. When you lose all of your marbles then you have the qualifications necessary to be a caller."

by A. Caller

(WORLD, continued from page 35)

Center, enjoying the lovely sea air as they danced. In September the club resumed dancing at the Union Church for the winter season. Johnny Pierce will again be at the mike following his vacation to Spain. Elsen Wride begins his second series of lessons in early October.

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Oregon

One of Portland's clubs, Checkerboard Squares collected discardable glass for many months, then took it to Owens-Illinois for recycling. O-I pays 1¢ per pound for this glass and the proceeds realized were donated by the club to the Fairview Children's Home Chapel Fund. Certainly a most worthwhile project for all concerned.

Portland and Mid-Willamette areas are proud to see the reformation of the Tandem Teens Exhibition Squares. The kids are just great and they have been performing around the Northwest recently. They are planning to attend the National at Des Moines and the Far Western in Portland next summer to entertain the dancers with their exhibitions. Oregon has about ten Federated Teen Clubs and are trying for a complete National Teen Roster. Send information on your Teen Club to Avis Robertson, Rt. 1, Box 283, Sheridan, Oregon 97378.

Guam

The combined efforts of the Tradewind Squares of Anderson AFB and the Flying Squares of Naval Air Station managed a farewell party for Johnnie and Lou Scott that surpassed all previous parties. More than 90 members and students from these two Guam clubs were present to pay tribute to the Scotts for the tremendous job they have done in keeping square dancing alive on the island. Johnnie and Lou departed the island on June 23 for his new assignment at Edwards AFB, California. Unlike so many others who leave and are quickly forgotten they will not be easily erased from people's minds. They have instilled the true meaning of the square dance in the minds and hearts of many dancers and spectators.

—TSGT Jack Frantal

Ohio

Marion Hicks and Chicks will hold their 7th Annual Doubleheader on Oct. 30 at the Leader Street Union Hall. Dancing will start at 9 P.M. and will continue until all hours. Callers scheduled are Frannie Heintz and Bill Volner. For further information write Carol Stambaugh, 2644 Marion - Marysville Road, Marion, Ohio 43302.

Washington

Harold and Darlene Parker of Kennewick became the 23rd recipients of the Parker Inspirational Award. Presentation of this award as recognition of inspired work done in the field of square and round dancing is accomplished yearly as one of the highlights of the Annual Washington State Festival. Harold and Darlene were specially cited for their work in the retarded children's program. Harold presently calls for the Prairie Shufflers, Washington's largest square dance club.

The Makah Swingers lay claim to being the lower forty eight's most northerly square dance club. Dancing at Neah Bay Air Force Station on the Northwest tip of Washington, they were recently accepted into the state federation. Teacher/caller Willie Nesmith and wife Arlene make the long round trip from Port Angeles to perform the calling and teaching duties.

—Don Hulin

Wyoming

Johnny LeClair will be the featured caller at the 22nd Annual Western Square Dance Festival to be held at the Quadra Dangle Club in Laramie on Oct. 2-3.

OUR FRIENDS, THE OREMS

Recently Helen Orem's name dropped out of a position of prominence in our mast head after having been Assistant Editor since the begin-

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ning of Sets in Order in 1948. Both Helen and her husband, Jay Orem, have been our strong right arms for lo these two decades and we miss working with them. Two years ago, Jay and Helen moved 400 miles north of Los Angeles to set up a home just outside the gates of Asilomar at Pacific Grove on the Monterey Peninsula. Today, in the midst of a new and prospering travel business, the Orem's find themselves busier than ever with new found square dance friends and unlimited activities. For the time being, at least, it means only an

advisory status for the Orem's, but their years of energy and devotion toward this publication will long be remembered by all of us for many years to come. If you would ever like to contact the Orem's their address is: 726 Grove Acre Avenue, Pacific Grove, California 93950.

WHAT A DOOR PRIZE!

Vance and Doris Haworth of Farmers Branch were the winners of the grand door prize given away at the North Texas Square and Round Dance Association's Round Up. The prize was a cruise on the high seas to



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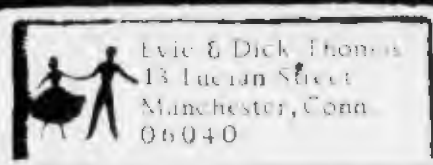
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Haiti, Puerto Rico, Virgin Islands and Nassau in the Bahamas. One of the sidelights of the trip was a safari into the mountainous jungles of Haiti. Vance was feted with a special party while on board ship in honor of his birthday. All of this as a result of the purchase of a one-dollar ticket to the Round Up.

DICK CARSON

A calling career of well over twenty years has ended with the passing of Dick Carson of Winnipeg, Manitoba. Dick and Gladys had accumulated an impressive list of credits be-

ginning with their entry into organized square dancing in 1949. He was featured as Caller of the Month in the January, 1971 issue of SQUARE DANCING. We offer our condolences to Gladys and their many friends in square dancing.

THAD K. MILLER

The "Thad" portion of RuThad (Petticoats and Dresses) passed away July 20 in Toledo, Ohio. Thad had been square dancing for more than twenty years and about ten years ago he and Ruth formed the RuThad organi-



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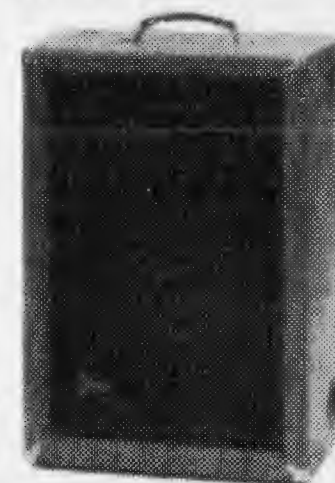
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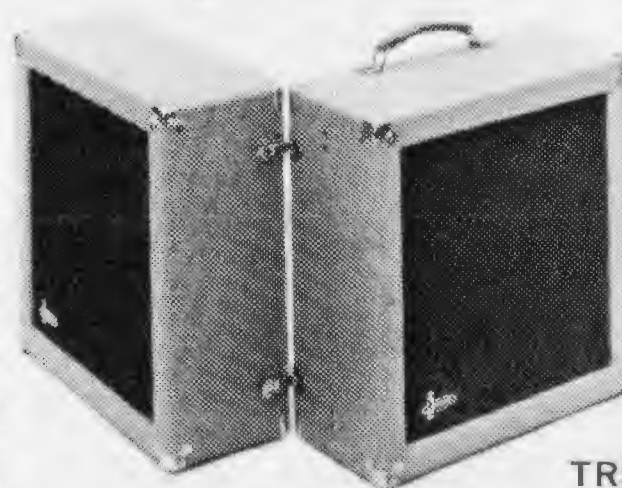
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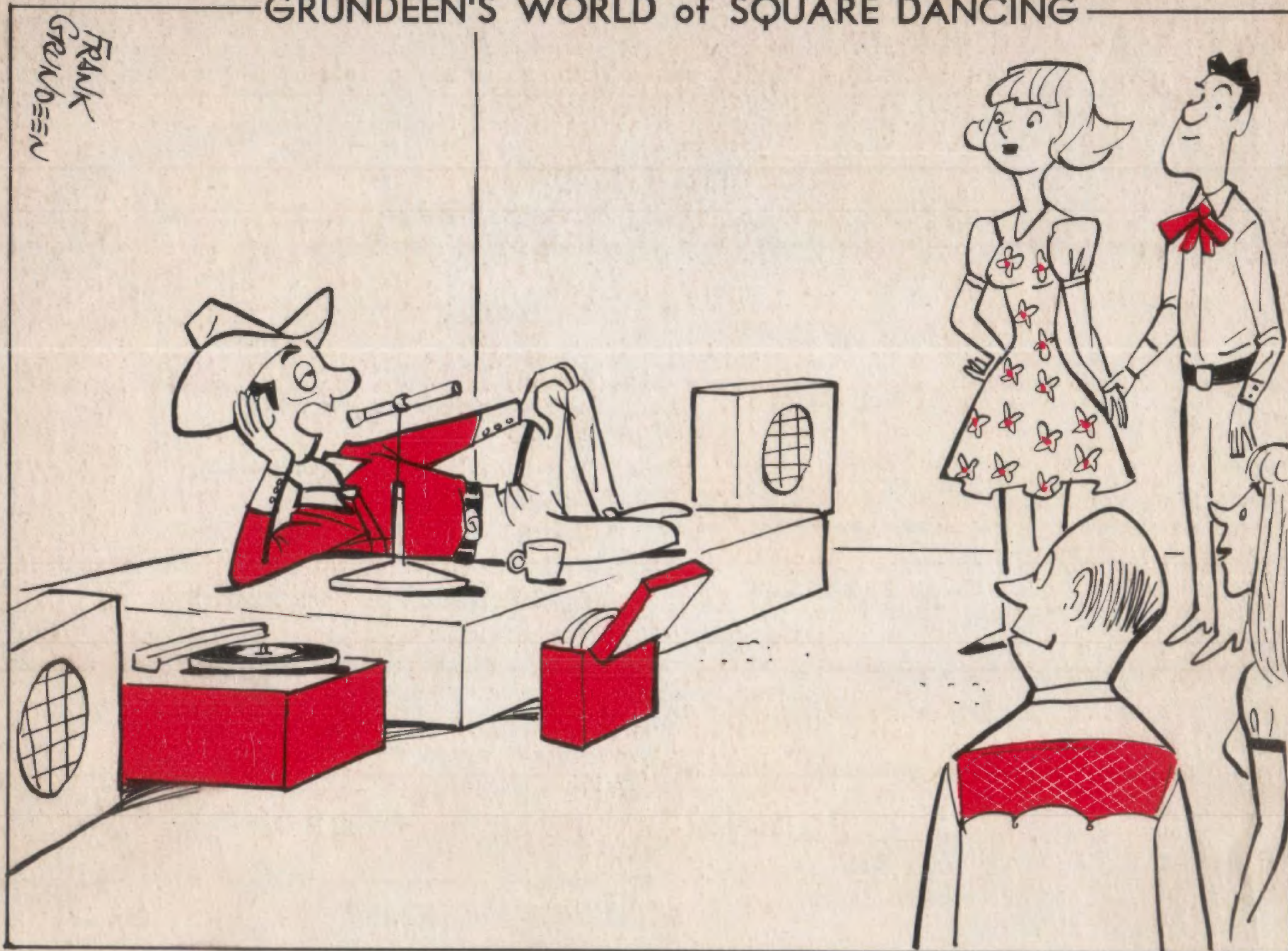
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